

WORLD'S COLUMBIAN EXPOSITION

MDCCCXCIII



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OFFICIAL ILLUSTRATED PUBLICATION

ART AND ARCHITECTURE

BY

WILLIAM WALTON

AUTHOR OF "CHEFS-D'ŒUVRE, 1889," ETC., ETC.

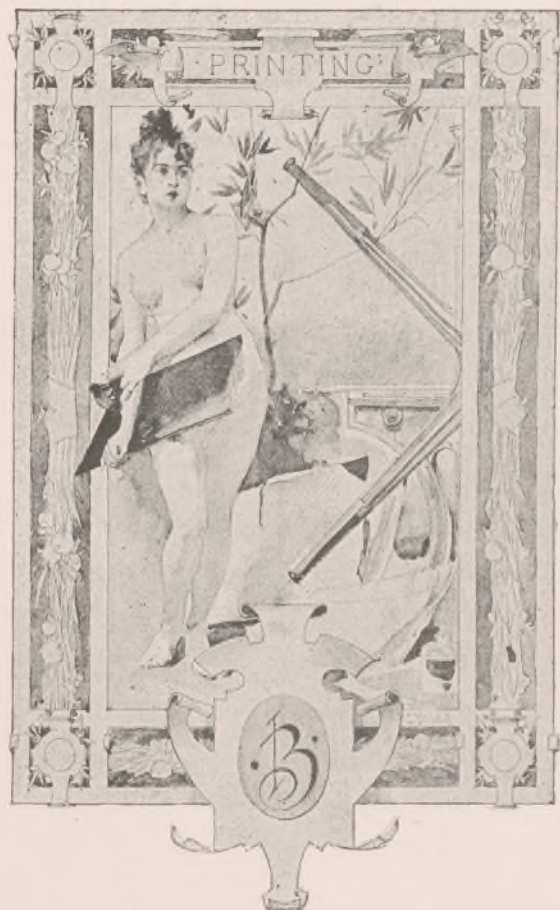
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ART PRESENTED TO AMERICA. L. Marold.

THE UNITED STATES



THE dates for the great history of the American School are beginning to accumulate, and though they are not as yet very numerous they mostly appertain to that early, tentative period which is more interesting than any other until you arrive at the complete flower and highest development of the art. If we have not yet quite reached to the Umbrian or the Venetian school we may be said to have gotten past the primitives and Giotto's "O." As the World's Columbian Exposition of 1893 marks a certain epoch in this history, a date which may be called that of the second stage of artistic growth, a little chronology may be in order. The real beginning of the revival of general interest in art in this country is generally ascribed to the year of the Philadelphia Centennial, 1876, but of course there had been artists, academies and exhibitions long before that. One historian moves this date back forty years, to the occasion of a little social reunion of the painters of New York city in the "room" of Mr. Morse, at No. 96 Broadway, one evening in June, 1825. The "American Academy of Fine Arts" was then the official home of the art of the city, if not of

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THE SCARLET LETTER. Rhoda Holmes Nichols.

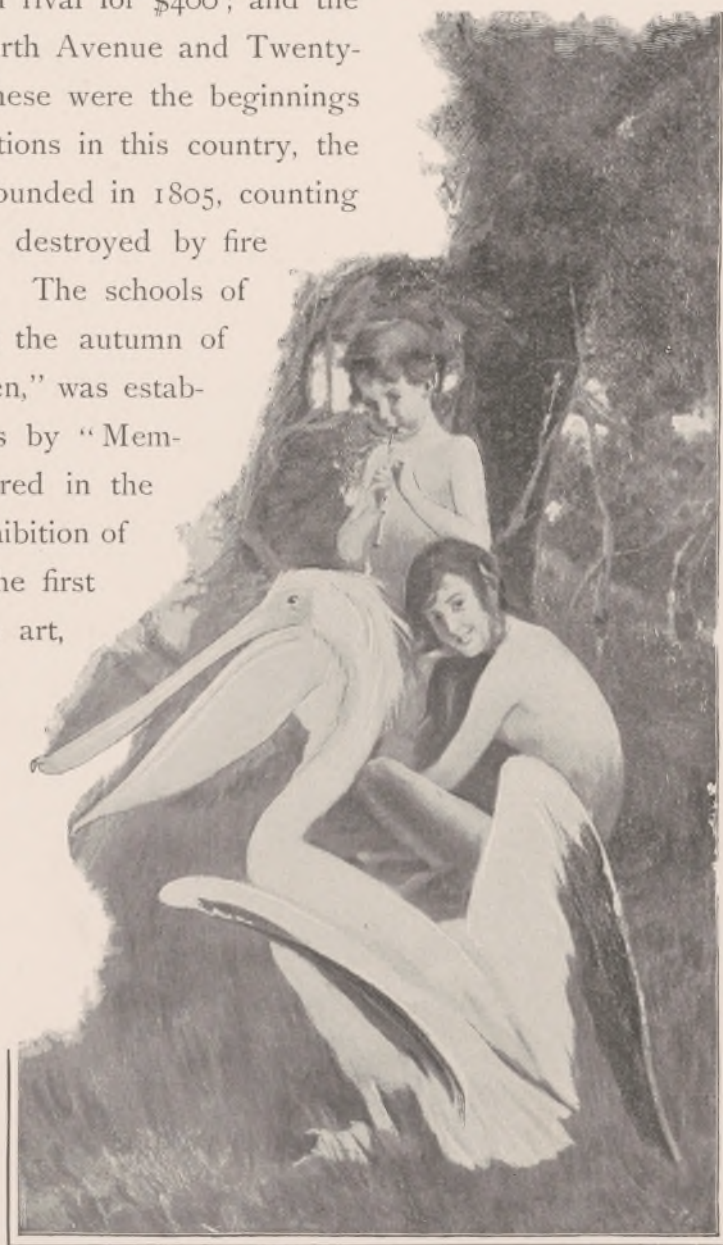
the "School of Art connected with Yale College." The "San Francisco Art Association" was organized in 1871; the "Washington Art Club" and the "Art Students' League," of New York, in 1875, the latter now the largest and most important art school in the country, and the "Society of American Artists," organized in June, 1877, held its first exhibition in March of the following year. From this period the dates become too numerous for this history; the great movement was fairly under way, and it was left to the artists of the country to demonstrate the existence of a national school worthy of the name, and for which something more is necessary than academies and societies.

WHETHER they have done so yet, or not, may be judged for himself by each visitor to the Art Galleries at Jackson Park according to his own lights. That the school is not racially "national" in the sense that bison and maize are national products, is evident enough. But that some of the American painters and sculptors have manifested a new and individual insight into old themes, and that others have discovered the old, imperishable inspiration in the new, Western themes, and that others still have displayed fine qualities of artistic curiosity, ingenuity and cleverness in their treatment of the bison and maize subjects, are also evident. Among the most distinguished of the latter, the visitor will probably place Winslow Homer, A. B. Frost and Fred. B. Remington; and among the sculptors, J. Q. A. Ward and the animal modelers; among those of the second class, Mr. Homer again, George De Forest Brush's Indian and Aztec pictures, Eastman Johnson. The landscape painters do not properly come into consideration here, because their subjects, though geographically new to art, are in reality the same as those of all other schools, if not since Claude of Lorraine at least since 1830. The Americans who have put new wine into the old bottles of Art are not, perhaps, very numerous, but they are among the most distinguished, and here the sculptors, strange to say, make a brave showing. Augustus St. Gaudens, Olin Warner, Philip Martiny, Daniel C. French, and among the animalists, E. C. Potter, who executed the proud horses of Columbus' Quadriga, over the Peristyle. Among the painters are Abbott H. Thayer, Mr. Brush, John La Farge, Thos. C. Dewing, H. Siddons Mowbray and several more. These lists may be lengthened, but they cannot be abbreviated, and, after all, this classifying and cataloguing matters but little. The painters never take the trouble to do it themselves; and though their technical criticism of their fellows is not always pitched on the lofty and serene plain of clear-sighted, dispassionate judgment they are not apt to befog the issues with literary and historical reminiscences.

Two easel paintings by resident artists in the year preceding the opening of the Columbian Exposition were generally accepted as marking one of the very highest levels which American Art had

the country, having been founded in 1802, chartered in 1808, and was "composed chiefly of gentlemen of every profession except that of artist." The President was Colonel John Trumbull, the painter, then about seventy years of age, and the curator's name is not given, but to these two officers is due the credit of having made the Academy so illiberal and unpopular as to bring about a revolt among the younger painters and the eventual establishment of a more modern institution. The many trials and disappointments of his career had not been without their effect upon Trumbull's temperament, he had become arbitrary and excitable and persistently opposed the establishment of schools of art,—a measure in which he was cordially seconded by the curator, an old soldier of the Revolution. Young students were nominally permitted to draw from the antique casts in the Academy only on summer mornings, from six to nine o'clock, but they were "sometimes admitted and sometimes excluded," says one of them. "They frequently had to wait for hours for admission, and were then often insulted—*always* if they presumed to *knock*." Naturally, one fine morning two of these thus rejected applicants went home and drew up petitions and remonstrances; Mr. Morse's little party, to eat "strawberries and cream," aided greatly in establishing a bond of union and an era of good feeling among the younger artists, and at a conference held in the following November the "New York Drawing Association" was organized with Mr. Morse as president. In consequence of the hostility shown by the old Academy to all attempts made to effect a junction of the two institutions, the younger Association resolved itself, in the following January, into "The National Academy of the Arts of Design."

The first exhibition of the new Academy was held in May, 1826; in 1841 the elder institution expired, and its effects were purchased by its successful rival for \$400; and the latter, in 1860, acquired the site on the corner of Fourth Avenue and Twenty-third street where its Venetian palace now stands. These were the beginnings of the oldest series of uninterrupted annual art exhibitions in this country, the Pennsylvania Academy of the Fine Arts, which was founded in 1805, counting some five less in number, though in its old building, destroyed by fire in 1845, the first annual exhibition was held in 1811. The schools of this latter institution were started in a small way in the autumn of 1807. The "Philadelphia School of Design for Women," was established in 1853, and in the same year a few paintings by "Members of the New York Water Color Society" appeared in the Crystal Palace exhibition in New York. The initial exhibition of the "American Society of Painters in Water Colors," the first permanent organization for the encouragement of this art, was not held, however, until December, 1867. The Philadelphia "Artists' Fund Society" traces its origin back to the "Society of Artists of the United States," organized by members of the Academy and incorporated in 1813 as the "Columbian Society of Artists," Thomas Sully being the first Secretary. In 1854, Mr. Peter Cooper laid the foundation of the "Cooper Institute," in New York, "to be devoted forever to the union of art and science in their application to the useful purposes of life;" in the following year the "Boston Art Club" was organized; the "Brooklyn Art Association" was instituted in 1861 and incorporated in 1864, and in the latter year was founded



MUSIC. Otto Toasperm.

immense triumph by having suddenly abandoned a field in which he had distanced all his rivals for another in which, at the first *coup*, he distanced almost everybody, must needs undertake to do it over again on a larger scale, and do it not so well, certainly not any better. The keen critical enjoyment with which the connoisseur contemplates the original, one of the pictures of the world, is dashed by his uneasy consciousness that somewhere else there is another rendering of the same theme, as good or not as good, but which completely destroys the uniqueness of this treasure. The high artistic qualities of this little picture are as undefinable as these qualities generally are; the mother, dressed in black, sits holding in her lap her plump little blond son, the comely Scandinavian maid stands behind her chair in attendance, the draftsman sits on the floor in front of them and addresses himself to his task of portraiture. The

likenesses are undeniable, these sitters are all real, solid, individual, and yet sublimated, ineffable, the better aspect of them presented, probably somewhat as in Rossetti's

"... murmuring
courts

Where the shapes of
sleep convene."

The owner of the "Virgin Enthroned" is Mr. J. M. Sears of Boston, and that of the "Portrait" is Mr. Potter Palmer of Chicago.

Another of these dreamers who, at times, is

successful; in one at least, "THE OPEN BOOK," has he burst through the veil and brought back a little vision, so simple, so beautiful, as to be, past doubt, a bit of inspiration. This picture has been classed among the painter's impressionistic ones, but with no reason beyond a certain devotion to color values and certain peculiarities in the brush work. No Impressionist known to Fame has any such fine visions as this, very few of them could design so refined a figure, and very few can attain to such color harmonies. What there may be in this open book in the lap of this mystical damsel seated out in the open and looking up to the sky, we do not know, and we should be very presuming if we ventured to ask the painter. This picture was first shown at the exhibition of the Society of American Artists in 1891.



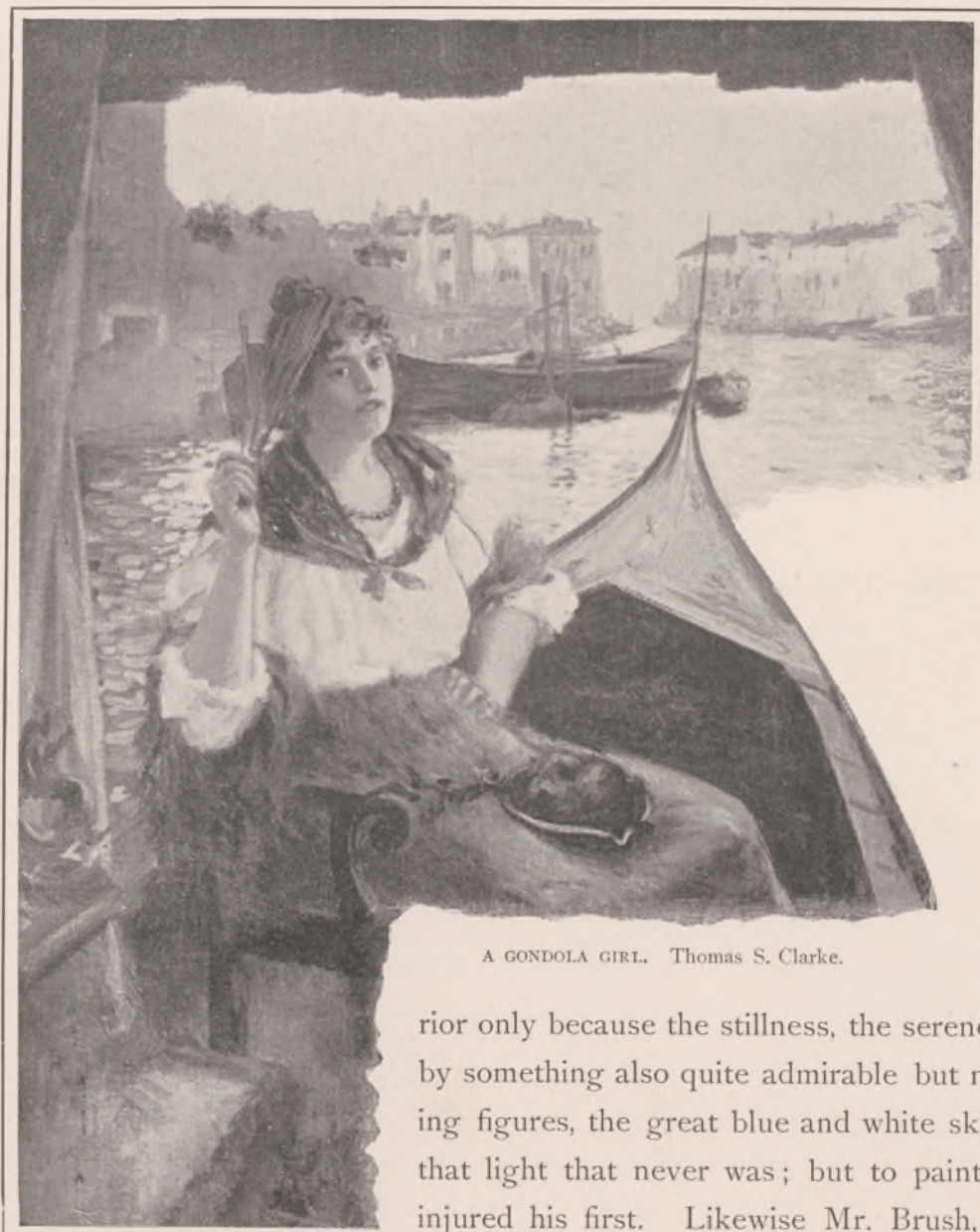
A. NEW ACQUAINTANCE. William R. Leigh.

undeniably touched with the live fire from the altar is Mr. J. ALDEN WEIR. More than almost any of his countrymen has Mr. Weir experimented with his technical processes, and in the fifteen years or so that have elapsed since he returned from his studies in Paris his admirers have witnessed some very radical changes in his theory and practice. None of these new departures have been uninteresting, and some of them have been very

attained. One of these was the large "VIRGIN ENTHRONED," by MR. THAYER, and the other the small portrait group of his family by MR. BRUSH. Both were shown at the exhibition of the Society of American Artists in New York in 1892, and the "Virgin" is at Chicago. This picture has been declared to be "reminiscent of the best qualities of the fourteenth century," and Mr. Brush's, of those of the best of the Dutch masters, but these reminiscences are not very important. Mr. Thayer's Virgin sits serene and sweet, looking at the spectator with pure eyes that see him not, and on either side of her kneel little maids in attitudes of adoration, but who are evidently posing to be painted and nothing more. Nevertheless, so quiet, so spiritual, is this work of art that the spectator feels an impulse to uncover before it,—which is much more than can be said of most paintings of the Virgin. The color is rich, but sombre rather than brilliant, evidently painted with great care and thoughtfulness, with many experiments and erasures and paintings over, the serene result attained arrived at through much tribulation. But the tribulation was the painter's, and not the spectator's. Mr. Thayer's quality as one of the most spiritual-minded of modern artists had been demonstrated before this, notably by his beautiful white winged figure sent to the Paris Exposition of 1889. Like Mr. Brush, he finds the models, or at least the suggestions, for his beautiful, dispassionate figures among the members of his own family. Like Mr. Brush, also, alack! he has the faculty of returning to his *chef-d'œuvre*, pulling it down and arranging the materials in a new combination,—a fatal quality, common to the practitioners of all the arts, and which, if it frequently result in the production of another masterpiece still more frequently eventuates only in the cheapening of the one already perfected. This of course is done, chiefly, because of the limitations of the human

imagination; but also, sometimes, from a laudable ambition to do better, from the strong necessity felt of doing something,—and from the never-sufficiently-to-be-lamented desire for gain.

It is not too much to say that the visitors to the exhibition of the Society of American Artists in 1893 experienced a real shock at seeing again in a large canvas on the walls Mr. Thayer's beautiful Virgin and her two attendants, but this time unthroned, and scurrying in flight, hand in hand, over a windy hill-top among the brambles of which the drapery and the tender limbs of the children seemed to suffer. As a painting, this canvas was scarcely, if any, inferior to the first; as a work of art it was inferior



A GONDOLA GIRL. Thomas S. Clarke.

only because the stillness, the serene, spiritual influence had been replaced by something also quite admirable but not so high. This hill-top, these hurrying figures, the great blue and white sky behind them, were also illumined by that light that never was; but to paint another masterpiece Mr. Thayer has injured his first. Likewise Mr. Brush, not content with having achieved an

but he has reproduced in a series of glowing little canvases the boudoirs and gardens of Rose-in-Bloom and the princess Budoor, their furnishings and the visions that disengage themselves from them, the pastorals, the idyls, the invisible concerts and the evening breezes—sometimes with a fashion of instruments and apparel which Budoor had never foreseen but which, all the same, came from these gracious happenings of the time of Aladdin.

Among the sculptors in this group of American artists who have known how to put new wine into old bottles—to the betterment of both—are Messrs. St. Gaudens, Warner, Martiny and French, to name only a few. The third apparently owes some of his inspiration to the first, and his work, as shown at Jackson Park, mainly on the Agricultural Building, varies up and down a rather long scale of merit, as, indeed, does that of most men. Mr. St. Gaudens, unfortunately, is not represented in the exterior, decorative sculpture of the Exposition excepting by his lightly-poised figure of Diana on the dome of the Agricultural Building, who sways with the wind and alternately threatens with her gilded shaft all the corners of the world. This lady, as is well known, was originally intended for the graceful Spanish tower of the Madison Square Garden in New York city, and adorned its topmost summit for many months, till the architects, jealous of her beauty and stature, caused her to be dismounted and sent Westward in favor of a similar but less imposing successor. Mr. St. Gaudens was largely consulted in the early days of the Fair by the associated architects in all projects relating to the decoration of the grounds by sculpture and monumental fountains, columns, etc., and in the choice of artists to execute these works, and the highest tributes have been paid to the character of the influence which was thus brought to the aid of this most important embellishing. The city of Chicago—which will certainly have to be reckoned with in all future art chronicles—is fortunate, among other things, in containing, in one of its public parks, that statue of Abraham Lincoln which is, up to date, Mr. St. Gaudens' most important commemorative work and which may remain the most important of his life. Mr. Olin Warner was likewise too full of other affairs to lend his talent directly to the adornment of the Exposition buildings, but Messrs. Martiny, French, and a third, Mr. Theodore Bauer—whose name should not be omitted from any list of those few modern sculptors who most completely, by a sort of natural instinct, avoid that deadly danger of their profession, the commonplace—have furnished some of their best. All the numerous groups, single figures and caryatids of the Agricultural Building, with the exception of the sculptures



JAPANESE MUSICIANS. H. Humphrey Moore.



SUNDAY MORNING IN NEW ENGLAND. William L. Picknell

MR. LA FARGE is an older man and his methods are different. If it could be said that Mr. Weir was an artist first and then a painter, there would be no doubt that Mr. La Farge was first a painter. Things seen and unseen appeal to him because of their color quality; the painter's eye that dissects and appreciates and reconstructs is his. And by color he does not understand the grays of the modern school but the splendor of the Venetians. It is this characteristic that has given him his high reputation as a decorator; in the magnificent possibilities of stained glass he is amongst his own. "THE VISIT OF NICODEMUS TO CHRIST" is a good example of his work; this is not a draftsman's version of the interview, nor a theologian's, nor a devout man's, nor a mystic's except in so far as all rich color is mysterious and impressive. Tonings-down and smotherings of Nature in a fog or a mosquito net, are not the only methods, there is a glory in pigments for your easel pictures and church windows, to be tempered with a due regard for your architecture or your interior when it is a mural painting. But do not let yourself be hampered too much by the rules-of-thumb, even in the latter case,—there is a tradition in the church of Saint Thomas in upper Fifth Avenue in New York city that the aged rector of the sacred edifice wept real tears when he saw the "Renaissance" paintings with which Mr. La Farge had adorned his "Gothic" church. It must be said that this painter's theory as to non-originality—if he has such a one—does not obtrude itself much in his work, the photograph or the bas-relief is not particularly apparent. Messrs. Dewing and Mowbray, whose works we will come to consider later have also illuminated the old themes with new lights, but in totally different methods,—it was as if one at the outset, found his inspiration in Emerson and the other in the Arabian Nights. Naturally, the latter had the much surer guide, the sage of Concord rather tripped up the painter and had to be abandoned but the tales of Shahrazád have furnished one of her multitude of lovers with fortune. Mr. Dewing has since gotten so far away from literary subjects that his mural decorations of late years have been the simplest of allegories, graceful, serene floating figures that may mean pretty much anything you please, and his most distinguished latest easel pictures are simple studies of other graceful ladies, of the earth, earthy, but gowned like beautiful dreams. Mr. Mowbray has not troubled himself much about the Marids and the Afrits, the islands of Wák-Wák or the terrestrial paradise of Sheddád the son of Ad,

and distinction, shown at the exhibition of the Society of American Artists. In the ground-floor galleries of the palace at Jackson Park—in which, presumably, it was the intention of the Commissioners to exhibit the better works of each painter—Mr. Brush is represented, in addition to his large "Mother and Child," by two of his aboriginal subjects which attracted the most attention when they first appeared, the "Indian and the Lily," owned by Mr. C. D. Miller of Jersey City, and "The Sculptor and the King." In the former, a stalwart brave, his strong Roman profile relieved against his own flowing black hair and attired in a beautiful pair of yellow, embroidered leggings and a white swan swung at his back, lays his bow on the ground and clutching a pendant vine with one hand stoops over, rather stiffly, to pluck a white water lily with

the other. The attitude is one which the heralds might call "displayed," but it is not quite as plausible as it is effective. The desire of this morose and unsatisfied warrior for the fragrant flower is one of those for which we have "feelings in common." In the well-known "Sculptor and King" the painter went farther afield and endeavored to restore a bit of the old Aztec civilization of Central and Southern America,—the bas-relief which the artist has just completed, and which the king has come to inspect, being borrowed from the figure of one of the adoring divinities that stand, one on each side of the curious idols or trees of life on these mysterious monuments from Yucatan. This carving, much larger than life and executed in a polished reddish stone, is placed at one end of a long bare gallery and the two living figures contemplate it from a respectful distance, the sculptor resting one knee on the handle



SOAP BUBBLES. Elizabeth Gardner.

of the pediment by Larkin G. Mead and Mr. St. Gaudens's Diana on the dome, are by Philip Martiny, and of these the most worthy of his talent are probably the figures on the upper portions of the exterior piers holding aloft the tablets with the signs of the Zodiac. The cattle groups surmounting the main piers are much less dignified, and those on the exterior angles of the roof, supporting the globes of the "horoscope," were courageously borrowed from Carpeaux's famous group because nothing else would be quite so completing and decorative in aspect. On the central piers of the Palace of the Liberal Arts in the Paris Exposition of 1889 were placed similar groups, with the modification that the supporting figures were boys and the globes themselves had the spaces between their metal ribs, or lines of longitude, filled in apparently with crystal, which added to the decorative and cheerful effect. Of Mr. French's work, that with which he is probably the most satisfied is, not the colossal, architectural, modern-archaic statue of the "Republic," but the beautiful, graceful virgins full of life and movement, who lead Mr. Potter's almost equally admirable horses in the chariot group on top of the Peristyle. "The whole composition is exceedingly rich in grouping, joyous and free in movement, and robust in execution," says Mr. F. D. Millet, who is good authority. "No more monumental group has

been designed in modern times, and there could be no more fitting climax to the whole of the sumptuous series of statues around the main court."



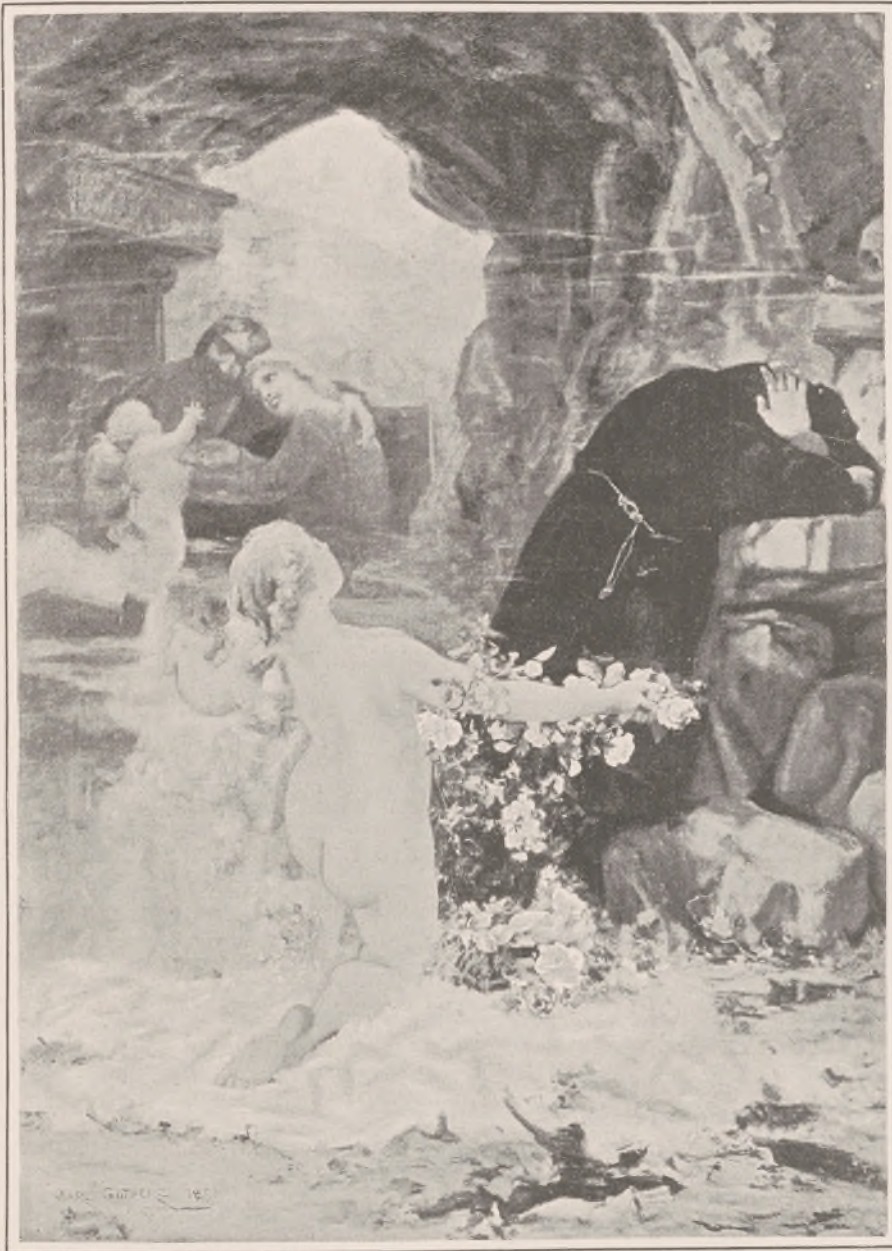
BEFORE THE LOOKING-GLASS. Lee Robbins.

AS to the art creed of those American artists who find inspiration in the new, it cannot probably be better defined than in the words of Mr. Brush, one of the most distinguished of the younger members of this group. "In choosing Indians as subjects for art," he says, "I do not paint from the historian's or the antiquary's point of view; I do not care to represent them in any curious habits which could not be comprehended by us; I am interested in those habits and deeds in which we have feelings in common. Therefore, I hesitate to attempt to add any interest to my pictures by supplying historical facts. If I were required to resort to this in order to bring out the poetry, I would drop the subject at once." This would be a good foundation on which to build that "American School" which is so constantly demanded of us. This painter may be held to have satisfactorily demonstrated that it is the old poetry and not the new ethnological theme which interests him; he has passed from his Mandan and Crow subjects of some six or eight years ago, through the medium of domestic portraiture perhaps, to a "Leda" of this year of grace, full of charm

breaking on a slaty ledge of rock there is a suspicion of picture-making, and some of his open sea themes, "The Fog Warning" and "Lost on the Grand Banks," are complete works of art,—theme, design, color and human interest, all being present. A little general, human knowledge is here, as elsewhere, necessary, but when that is given there is something curiously ominous in the menacing tongues of fog that the lone fisherman in his dory sees shooting up on the horizon, and something very tragic in the two caught in this misty embrace and peering anxiously over their gunwale into the hopeless obscurity. "Eight Bells," "Herring Fishing," etc., bring us back to less disturbing themes, and we have leisure to appreciate the painter's rendering of the saltiness and color and freshness of the sea. All these are very different from Mr. Homer's early war pictures, or New England farm scenes, or studies

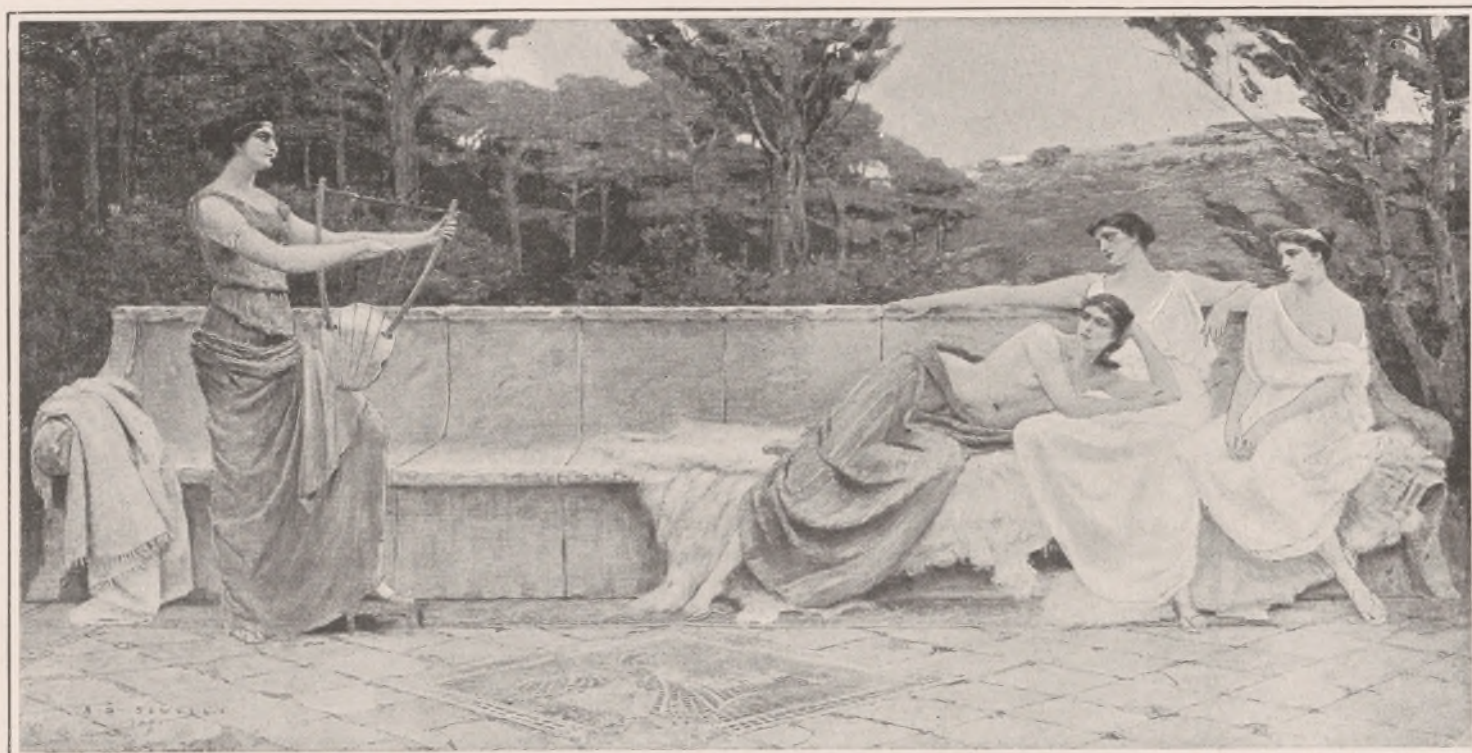
of tropical landscapes, and yet all are marked by that robustness and un-grossness of painter's talent which makes his works conspicuous among those which have caused the wonder of the foreign visitors at the American display.

Two of the best of the many works of art which Mr. EASTMAN JOHNSON has evolved out of New England are shown here,—the "Cranberry Harvest," of 1880, and the "Nantucket School of Philosophy," painted seven years later. Both of these are well known, the former and the "Funding Bill" being what might be called Mr. Johnson's show pictures. Few more satisfactory paintings record the (apparent) charm of rural labor than this pleasant rendering of the Nantucket population turned out *en masse* in the cranberry bog to glean that toothsome harvest. Everybody is here, the stout matron who finds the lowly labor but ill adapted to her habit of body, the old grandfather in his respectable, battered high hat who has brought a kitchen chair along to ease his aged back but who works industriously all the same, even the baby in the unwilling arms of its



THE TEMPTATION OF ST. ANTHONY. Carl Gutherz.

biggish brother. The youthful members of the community go down on hands and knees by platoons, there is a wonderful variety of stoopings, and the mellow afternoon sunlight glorifies calico gowns and old straw hats and the fruitful valley lying between the low hills. In the "School of Philosophy" we see four or five of these grandfathers transferred to winter quarters around the village shoemaker's stove, that worthy member of the community on his bench and hard at work. The others smoke and expound, or perhaps they only smoke,—which may be the truest philosophy. The distant corners of the council chamber vanish in the dusky obscurity; a sentiment of wisdom and gravity—not unmixed with a touch of sarcasm—settles down over the scene. Nothing can be more discreet; and few *genre* pictures more acceptable.



SAPPHO. Amanda Brewster Sewell.

of an immense globular vase and the king with folded arms and a masterful aspect. The monarch wears a fine plume and dress of feathers, long leggins and a great bluish-black cloak over his shoulders; the sculptor, only an apron of pink woven stuff with a worked design. On the floor, to complete this severe composition, lies a gray and black blanket, similar in pattern to those of the Apaches of the present day. The brush work and the precision of design in these works suggest Mr. Brush's master, Gérôme, the color is sober, harmonious and true,—there is also always something suggested of the inherent unloveliness and lurking tragedy of savage or semi-civilized life, the gloom of the primeval forest and of the early age. All these qualities, except the smoothness and precision of the brush work, disappear in the painter's latest works. To "The Sculptor and the King," was awarded the first Hallgarten Prize at the National Academy of Design in 1888.

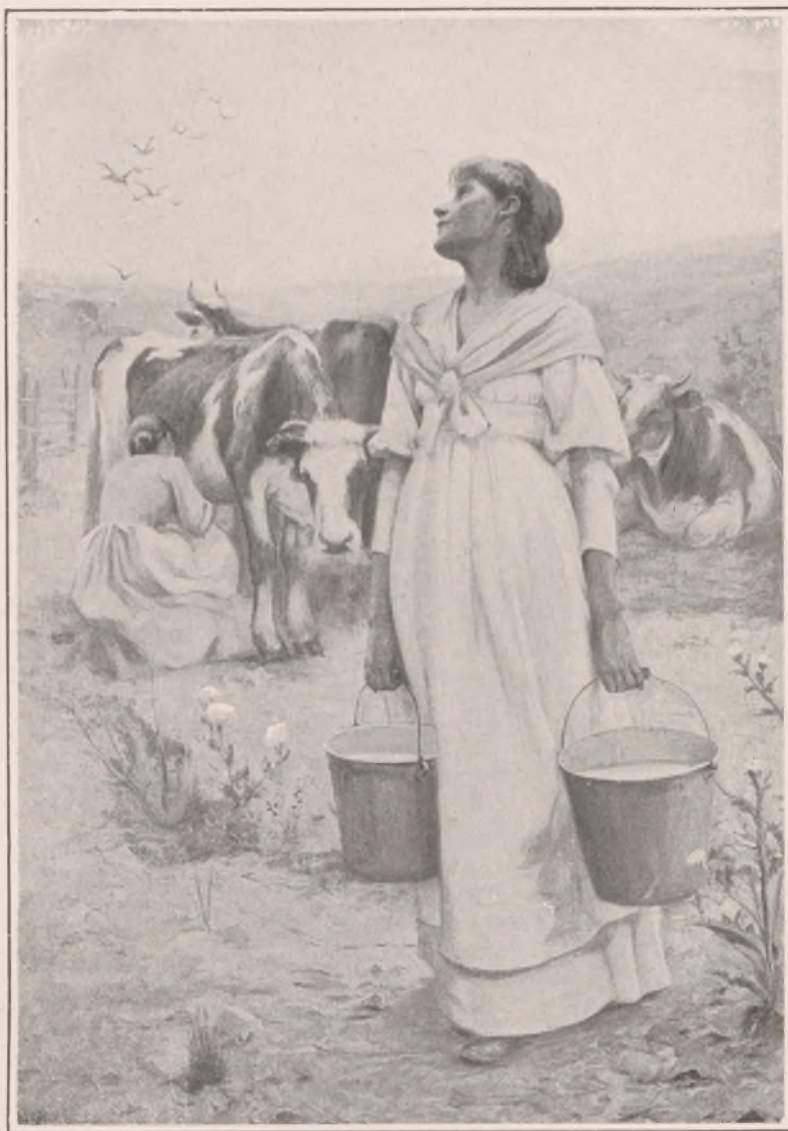
WINSLOW HOMER is worthily represented by fourteen canvases, half of them from the gallery of a collector of New York, and ranging from his latest vigorous studies of wave and rock on the wintry coast of Scarborough to one or two examples of his early period,—as the negroes "Dressing for the Carnival," painted in 1877. In the latter, the Virginia family, of a wonderful blackness, have come out and stood in a row in the sun to array the head of the house in flaming yellow and vermillion for some great occasion,—and the result is something to make the spectator blink. The Adirondack subjects, the "Camp Fire," "Two Guides" and "Hound and Hunter," represent three different aspects of the life of the wilderness rendered directly and without any preoccupations,—the stillness and blackness of the nocturnal forests (haunted however by nothing more mysterious or awful than a possible bear), the bigness and windiness and color of the mountain top, and the case in which the purely human interest asserts itself and the landscape discreetly retires into a subordinate position. All these are rendered simply and directly and yet by an artist, and not by a mere camper-out who knows how to paint. Mr. Brush's hunting scenes are marked by another touch, a sort of classic form, the antique tragedy again when an Indian shoots a moose. And when one reflects on the almost complete omission of the artistic in the hunting scenes of all schools, from Snyders down, the American school seems to be entitled to another honor.

Mr. Homer's sea pieces, are perhaps, more sophisticated. Here, even when he sets out, apparently, only to make a study of the ultramarines and turquoises and emeralds of a single wintry wave

THESE are all, practically, resident painters and sculptors, who content themselves with the usual, occasional, tourists' trip abroad, but there are very distinguished artists exhibiting in the American galleries who live in America very little, or not at all, or only by interludes. Mr. MILLET, for example, the illustrious Chief of the Designing Department, has a picture in the section of Great Britain, with an English address, "Broadway, Worcestershire," and is said to have been on the steamship wharf at Jersey City on the point of sailing with his family for Europe when he received the telegram of the Directors requesting his services at Chicago. So as the family sailed Eastward he journeyed Westward with a fine subordinating of pleasure to duty. The eccentric Mr. WHISTLER has elected to exhibit in the American section altogether—possibly remembering the unpleasantness which is said to have attended his transferral from one nation to the other at the Paris Exposition of 1889; and Mr. SARGENT, who is practically a man without a country but none the less lucky and exalted, displays a brilliant array of his portraits. Painters as far apart in everything as Mr. VEDDER in Rome, Messrs. WEEKS and HARRISON in Paris, and Mr. ABBEY in London, all send home loyally



GOOD FRIDAY IN ROME. Elizabeth Nourse.



MILKING TIME. Eanger I. Couse.

The "Cranberry Harvest" is from the collection of Mr. Auguste Richard, of New York, and the "School of Philosophy," from that of Mr. E. D. Adams, also of New York. Among the three or four portraits which Mr. Johnson also exhibits one is that well-known, life-size "Portraits of Two Gentlemen" painted in 1881, and another is one of the latest nocturnal studies of his own portly and handsome figure with which this painter amuses himself and his friends from time to time. This presentation stands squarely on its feet, hands on hips, and looks challengingly at the passer-by.

Among the ingenious renderers of the aboriginal, bison and maize subjects—to follow our original summary classification—of those few whom we have named these galleries, rather curiously, offer but very few examples. Mr. J. Q. A. Ward does not appear among the sculptors, and the best of the animal groups here suggest Barye and Cain rather than any fresh, truly American, inspiration. In the large North Court where the marbles and bronzes and plasters of the United States most do congregate there are at least two life-size buffalo hunting

groups and one grizzly bear one, but of these large pieces much the best and most sculptural is Mr. C. E. DALLIN's bronze "SIGNAL OF PEACE," an all but naked Indian sitting peacefully on his equally unadorned pony, the latter standing quietly on his four legs, and the natural forms of the two animals in their most natural position affording the sculptor a theme which the Greeks would have appreciated. Mr. PAUL BARTLETT's life-sized study of the nude, the plaster statue of a "Ghost Dancer," dancing vigorously with his whole body, is interesting technically, but Mr. CARL ROHL-SMITH's portrait head of "Kicking Bear," chief of the Sioux, also interesting as a study of the model and the type, is somewhat more acceptable as a conventional piece of sculpture. Mr. "Mato Wanartaka," it may be observed, appears to be by no means a fine-looking warrior, even as a red man. Mr. KEMEYS has a number of his spirited animal groups, mostly small bronzes, jaguars, bulls, panthers, deer, and even a boa constrictor, most of these animals engaged in giving a very plausible demonstration of the Darwinian principle of selection by the survival of the strongest according to the naïve and direct way in which the animals understand this great truth. His largest group, however, is restful and peaceful enough, an American panther and her cubs in the privacy of their domestic life and very much like pussies of a larger growth. MESSRS. PROCTOR and POTTER exhibit their work out-of-doors. OLIN L. WARNER's bronze medallions of certain Indian heads seem to have been selected from rather uninteresting savages. Of the painters of this group, Messrs. FROST and REMINGTON, two of the most distinguished, appear only among the illustrators, and certain canvases by other artists who have revealed the true national twang in their works we will discover later in our exploration of these galleries.



THE THREE BEGGARS OF CORDOVA. Edwin Lord Weeks.

aries like other people,—the Roman or Greek girl “Lacing her Sandal” in the Art Gallery is a fair sample of the just good, not by any means inspired, painting of this sort of thing that he does. But this equanimity is now destroyed by the contemplation of the very distinguished decorative classic paintings, truly handsome and decorative, which we find under the domes of the Manufactures Building and the Casino,—paintings executed, too, at the last moment, in a desperate hurry, between New York and Chicago, in the intervals of “bossing” workmen and hurrying contractors. A fine chance to do a big, serene classic allegory, that shall hang together, harmonize with its fellow, with the architecture, and be better than many of the others! Another of these new considerations emphasized by the exigencies of the Fair, is rather a development of the old contrast—which presents itself as more bizarre than ever to the connoisseur, lounging comfortably on his elbows on the hand rail in front of the admirable “AT THE INN,” inspired by Shenstone’s lines:—

“Freedom I love and form I hate,
And choose my lodging at an inn.”

Across the gallery is the equally satisfactory “Antony Van Corlaer, Trumpeter;” up-stairs is the not-quite-so-good “Rook and Pigeon;” in England, purchased at the Royal Academy by the Chantrey Fund, is the delightful “Between Two Fires,” all of them similar in theme and period and all of them, you would say, painted by a fine critic, a scholar of a painter, a philosopher who appreciates leisure, quiet, old books, old wine, old themes, and who hates hurry, noise and common men. Fancy a reader of Shenstone entering, *con amore*, into an impromptu fight of his own begetting between his Chicago workmen and the “Columbian Guard,” and cheerfully accepting the bloody nose which he won in the fray! Before such versatility the mere scholar can only gasp in admiration.



NORMAN BULL. Wm. H. Howe.

their most important works to help swell the chorus that proclaims the greatness of American art.

Among the most interesting and important of these picked canvases is Mr. Sargent's portrait of Miss Ellen Terry as Lady Macbeth, owned by Henry Irving and first exhibited at the New Gallery in Regent street in the Spring of 1889. It was not there hung, as at Chicago, as a "centre," but it blazed out even more vehemently among the pale and respectable English pictures. The British matron paused a moment before it, said "Oh! I don't like *that*!" and passed on. The painter undertook

to epitomize the tragedy of "Macbeth" in the portrait of an actress; he gave her an attitude—holding the crown of Scotland poised over her head with both hands—which she nowhere assumes in the play, and he took the sober and harmonious tones of her costume and her braided hair and pushed them up in the scale to a pitch of barbaric splendor and color. The face is very pale and with all the actress's tricks of "make-up" and expression accentuated by the courageous painter, the attitude is fierce and proud, the likeness is evident,—it is a portrait and a drama, both at once. Of more conventional sitters there are seven of Mr. Sargent's presentations, all of them marked by his well-known characteristics, the sort of keying-up of attitude and expression and color, the strong individuality, the unmistakable life in the face and figure. In one lent by Mr. Augustus St. Gaudens, the mother reads quietly, a little in the shadow, while her small son standing by her knee, looks at you; another is lent by Mr. Dunham of New York, the three-quarter length of a handsome lady in white with her hands suddenly clasped in her lap; the half length of a charming young girl, with very black hair and eyes, is owned by Mr. E. F. Shepard of New York; the portrait of Mrs. Inches is very proud and spirited, her purple velvet dress skilfully and summarily painted. In addition to all these Mr. Sargent sends the only study of the nude he has exhibited, the full-length, life-size, figure of a slender young Egyptian girl, standing with her back to the visitor but obligingly twisting herself round on her supple waist to braid the long locks of her black hair and show him her pretty Oriental profile. Near this picture, which the chaste commissioners have banished to a screen in the upper galleries, hangs another life-size painting of unashamed nudity by Mr. BRIDGMANN, startlingly white in itself and rendered still whiter by the contrast with the smooth olive tints of the *Egyptienne*. It is worthy of remark that Mr. Sargent's portrait of Lady Agnew in this year's Royal Academy is accepted as as complete in its serenity and refinement as his portraits usually are in cleverness and dash.

The many-sided Mr. MILLET is worthy a monograph by a skilful essayist. The contrast between his artistic temperament and his business abilities—with his literary talent thrown in as a disturbing factor—with which we have all been familiar for a number of years has taken on new developments at Jackson Park. Those believers in reasonable limitations who found it difficult to construct a man excelling at once as war correspondent, "hustler," skilful story teller and still more skilful painter of charming *genre*, full of subtlety, humor and mellowness, reconciled themselves to the situation by not liking Mr. Millet's classical subjects very much. Here at least, they said, he shows that he has bound-



THE FAIRIES' CHARIOT. Mme. Madeleine Lemaire.

FRANCE



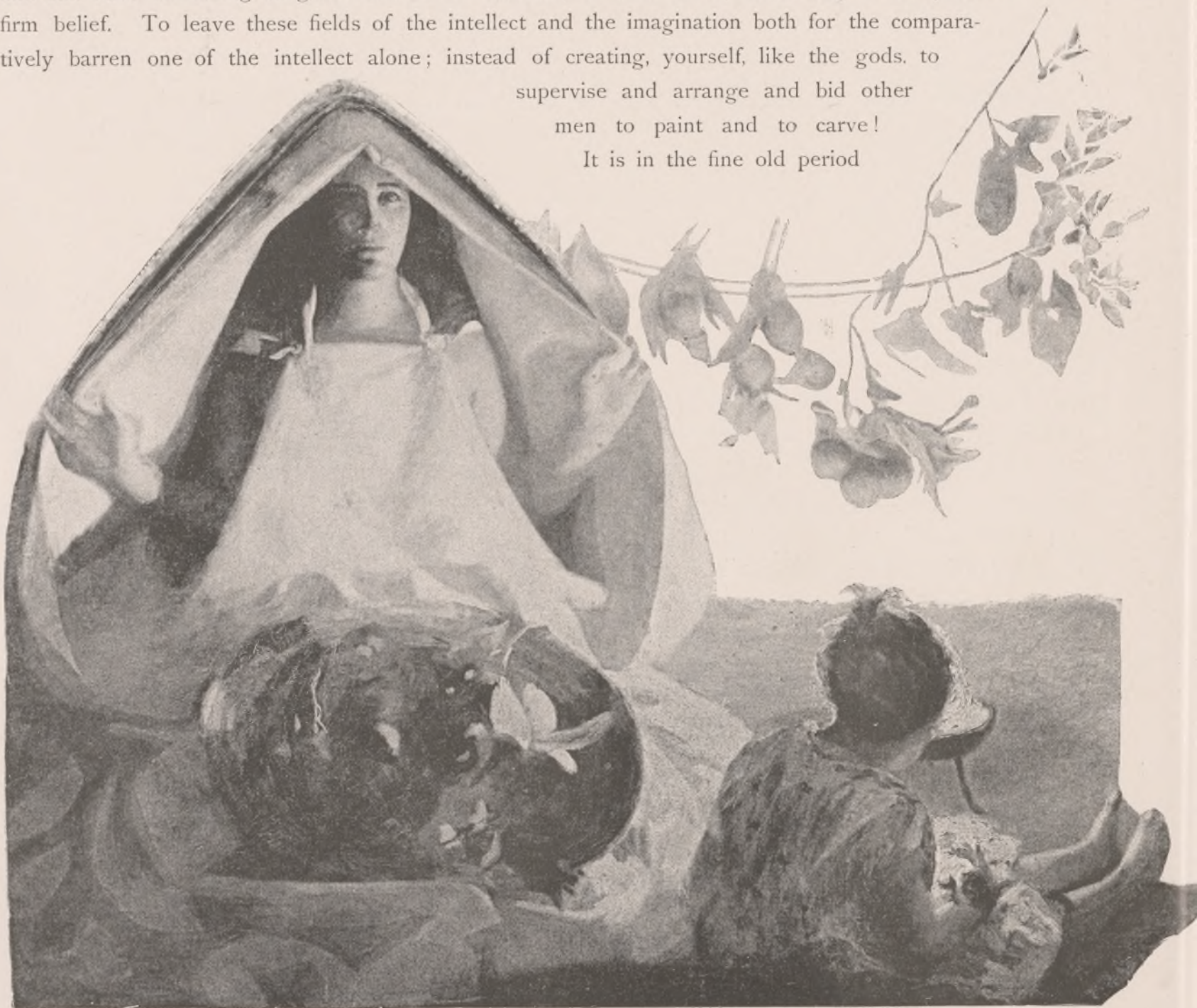
CUPID AND PSYCHE. E. R. Thirion.

A SMALL but very important portion of the great exhibit of French paintings in oil in the Art Gallery will be found in the American section,—somewhat unfairly displayed there as spoil of war, as it were, as trophies of America's glory and not of France's, and, indeed, the honors are perhaps easy between the nation whose school of contemporary art is signalized by so many triumphs and that one whose collectors are sufficiently munificent and enlightened to bear them away. For, not only do the private galleries of the United States—as everyone knows—contain a wonderful and never-sufficiently-to-be-treasured number of the best paintings of the modern French school but these collections include a number of examples of that particular period of this school which is rapidly passing away. In other words, they do, many of them, contain treasures of double value, historical and artistic, and the artistic value, in this case, will probably not evaporate in course of time as it has in so many others. Gérôme and Lefebvre, and even Bouguereau

The aforesaid connoisseur, if he be a painter, contemplating the "AT THE INN," finds himself wondering how any painter can bring himself to the point of giving up the pure enjoyment of painting such pictures as these even for the glory of assisting the Chicago Fair. The enjoyment, not only of the studious ease of civilization and the true painter's pleasure in his craftsmanship—probably the keenest of any, but also the artist's joy of *creation*, of making something where nothing was before, something definite, concrete, animate, very likely beautiful, that will be accepted by your fellow-men as an illustrious addition to their stock of luxurious and enlightened possessions and ensure your name from being forgotten or omitted till the end of civilization. The architect's creations, of course, are bigger and more important in a material way, but a building is far from being the personal representative of its author that a painting or a statue is, there is a very large part of it that is other men's—both in design and execution. As to the poet or the romancer, it is true that he has more liberty but, after all, his productions are only words, words—thin, unsubstantial, meaning something to this man—if he will read them—and nothing to that one; and the sculptor's creations are fatally hampered by the limitations of his art and by the poverty of his material. More than any other artist can the painter "let himself go" and still have something tangible as well as beautiful, to show for it,—according to the painter's firm belief. To leave these fields of the intellect and the imagination both for the comparatively barren one of the intellect alone; instead of creating, yourself, like the gods, to

supervise and arrange and bid other
men to paint and to carve!

It is in the fine old period



NIGHT MARKET IN MOROCCO. Thomas Shields Clark.

On the other hand it must be admitted that, if the modern craftsmen are so enamored of their trade that they scorn to dilute it with anything else whatsoever, they certainly contrive to ring a surprising number of changes on the mere trick of painting in oil. What a variety of studies of bits, of things in air, earth and water, seen and imagined, they set themselves to paint, and with what a variety of individual skills they do paint these refractory models. The most obvious, daylight appearance of the most commonplace, the oddest accident of artificial lighting or situation, occasionally a corner or an interior which no man ever saw or can hope to see,—the *morceau* in nature, man, life, death, and fable,—and all done with such a versatility of employment of the same limited means and with such a happy knack of doing it well, plausibly and satisfactorily. If they no longer read, nor combine, nor dream, they have poured into this one narrow channel of a handicraft such a multitude of wits and *tours de main* as the world never saw before. Each man has his own method, and nearly everyone succeeds—to judge by such a display as this, never was one human trade more glorified. Even the casual wayfarer, to whom painting in oil appeals no more than banking, or ballistics, or sewing base-balls, feels that here is a vocation in which the workers, ignorant though they may be of all the things that interest him, have certainly a great faith and a great mastery.

All this is old, of course, and has been threshed over many times already, but, after all, there is a limit to the things to be said even about Art, with a capital A. The familiar subject comes up again, as persistently as ever in these fire-new galleries. In those of Holland, for example, it is all good painting and, practically, nothing else; in those of Great Britain, on the contrary, there is a singular variety of themes, historical, literary, imaginative, allegorical, metaphysical, but by no means the same high standard of technical excellence. The distinction is striking and most plainly set forth. But even in the latter school the new leaven is working; a paragraph in the introduction to the Fine Arts Department in the official catalogue of the "British Section," written by Mr. J. E. Hodgson, R. A., thus announces the gradual transformation visible to the experts:—

"One element has dropped out of our pictures to a great extent, and appears likely to disappear altogether,



GARDEN PARTY. Jules Machard.



IN THE SUNSHINE. Alphonse Moutte.

and Cabanel, will probably hold their own much better than Düsseldorf and the Pre-Raphaelites,—and they are beginning to be almost as old-fashioned. In all the nearly five hundred canvases in the French galleries proper at Jackson Park there is nothing that quite corresponds to the two once very famous Gérômes in the American section, to say nothing of the display of the works of the Barbizon masters there or the examples of Couture, Ingres and Meissonier. And there will not be wanting, this summer, certain veterans who, in the midst of the brilliant display of the younger generation, will sigh for the works of the older, for those intellectual qualities which in this most intellectual age seem to be disappearing from the art of painting. For that species of most learned and intelligent science of research and design, for those erudite restorations of historical incidents or classic fable, combining the latest announcements of the scholiasts or the archæologists with Ecole des Beaux-Arts draftsmanship, for those very satisfactory presentations of Oriental life which convinced the spectator that if men, camels and mosques were not so, they ought to be. Not only does the modern school do away with “subjects” and compositions, these dissenters will complain—and the painters of this country they find much worse in this respect—but, although the new painters may paint better than their predecessors is it not evident that they cannot draw as well. Where will you find, they exclaim, for example, such another piece of design as Gérôme’s “Eminence Grise” or the “Snake Charmer,” such a careful and quite satisfactory building up of a theme that is half-a-dozen things at once besides painting. What sort of an artist is he anyhow who can do nothing but paint. Go to! is this particular handiwork so much more valuable and wonderful than any other that it exempts its practitioner from the exercise of any other human intellectual activity. If so, what better is he than a Chinese jade carver. And the grumbler will go back to his appreciative enjoyment of Gérôme’s famous restoration of Father Joseph’s stairway, of the ostentatious absorption of that clever monk in his breviary and the intricate and endlessly amusing obsequiousness of the plumed courtiers, of the impossibly-clever grotesqueness and variety and Orientalism of the Pasha’s suite crouched in a long row against the blue enameled wall and watching with forty different kinds of attention the python and the smooth, naked, boyish charmer, of the beautiful nudity of Lefebvre’s “Cigale,” as well drawn and as well painted as any other nude and with a certain distinction of style to boot that, it seems to him, the others lack. Where shall he find another Meissonier who can display a regiment of foot guards in a space where “three cockchaffers would be crowded” and yet preserve the breadth of a master; when shall we see another “Decadence of the Romans”? Therefore it is well that these astute American connoisseurs have secured so many of the masterpieces of this vanishing school, and that some of them have come to Jackson Park to eke out and complete the great French art exhibit, perhaps the greatest there.

the modern doctrine that painting is concerned with good painting alone, and that mystic poetry and subtle analysis are for the bad painters only. But then M. Cormon himself is one of the few good French artists who still go in for learned and historical or semi-scientific compositions,—so that he may be biased in favor of the “literary artists” himself.

There is no doubt that the French school is well represented in the World's Columbian Exposition. Both the old methods and the new are here presented by some of their most distinguished examples, but the latter are, naturally, much the more in evidence. After the Art Jury

for the Chicago Fair, which was composed of twenty-eight of the leading painters and sculptors, had accepted some 420 canvases in oil alone, including both those *hors concours* and *admis d'office*, it was found, after the experimental hanging, that there was still room for more in the space allotted, and more were accordingly chosen. When the World's Fair Commissioners made their tour of Europe in the summer of 1891 they were nowhere more favorably received than in Paris; M. Ribot, Minister of Foreign Affairs, M. Berger, Director of the Paris Exposition of 1889, M. Antonin Proust, Art Director of that exposition, M. Guiot, Minister of Commerce, M. Favette, appointed by the French Government Special Commissioner to superintend and organize the French section of the Chicago exhibition,—all manifested the proper interest in this opportunity to assert once more before the world the supremacy of French art. M. Proust was appointed Commissaire Général of the Art Department for Chicago, but resigned this post in December, 1892, and was succeeded by M. Roger Ballu, then recently made principal commissioner for all exhibitions of the fine arts both in France and abroad. The amount of wall space allotted by the Chicago



HUNTSMEN OF THE SIXTEENTH CENTURY. E. V. Luminais.

that may be called the literary element. Whereas forty years ago, in a figure picture, it was not thought possible to command attention or to gratify the intellect, except by illustrating some author, poet, novelist or historian, art in these later days is allowed to assume a prouder and more independent attitude and to rely on its own resources. The anecdote is fast disappearing from pictures, and its place is taken by careful elaboration of the aspect."

IT is, then, "careful elaboration of the aspect" that we have to consider in the latest development of contemporary French art as exemplified in the Exposition Art Gallery. We may imagine one of our connoisseurs, no longer in his first youth, capable of appreciating good painting but not quite sufficiently in touch with the modern movement. This critic, hankering after more things in his art than painter's painting, will say, we will suppose, that the French artists read excessively little. They know about two or three of the principal Scriptural and classic incidents of course, the story of Judith, of Hagar, the Annunciation and the Crucifixion, and they know that Diana was a huntress, had nymphs for followers and was spied upon by Actæon. But as to that thirst for exactness of archæological

information which still sends the English painters to the British Museum and South Kensington before they begin their erudite compositions, these Frenchmen know it not, and they appreciate their classic themes so little that they represent the chaste Diana as eternally naked, and thereby insult her far more flagrantly than did the Bæotian hunter. Even when they do paint abstractions, he would say, or classic or Scriptural subject, it is only a case of an arbitrary name applied to the studio model, who may be recognized in one canvas as a "Madonna" and in another as an "Enigma," and they would do better, he may conclude, by confining themselves to their artistic, possibly, but



THE HOROSCOPE. Victor Gabriel Gilbert.

certainly unintellectual, portraits and landscapes which seem to him to constitute more than half of their output.

And he will be able to cite authorities in support of these heresies. Monsieur Fernand Cormon, for instance, who bears an honored name in the Paris Salons, writes an open letter to the "young English painters" recently in which he urges them, above all things, not to be carried away by the better painting qualities of his compatriots but to stick to their own views of art, to "*never lose sight of that sincerity of feeling which is the essence of originality*." These words he underscores. "I would most earnestly implore them," he adds, "not to forget their national qualities—not to lose, when in our midst, their power of subtle and searching analysis, or their sense of exquisite mystic poetry." This appeal he bases on the fact, as it appears to him, that there are only two national schools of painting at the present day, the French and the English. The artists of all the other nations, America included, with the exception of a few remarkable personalities, such as Israels in Holland, Von Uhde in Germany and a few others, "are but the pupils of the French school." There is no word here in confirmation of

but the Commissariat Général des Beaux-Arts paid the costs of their package and transportation on the condition that they should be placed in the French fine arts galleries during the Exposition. Before the French section in the great Manufactures

Building sits the new figure by Falguière, a special commission from the Ministère des Beaux-Arts, which is also to remain in the city of Chicago, the stalwart seated figure of Republican France, crowned and cuir-assed, grasping her sword and her tablet inscribed with the "*Droits de l'homme*." Even our discontented critic is forced to admit that they didn't do any better sculpture even in the palmy days of Gérôme and Cabanel.



ON THE SEA SHORE. Raphael Collin.

Equal efforts were made to secure, on these Western shores, an adequate representation of the products of the great national art manufactories, and the truly imposing display thus gotten together was exhibited to the admiring Parisians in the Palais de l'Industrie early in March of this year, before shipment. The Sèvres establishment makes the most important showing, and its cunning workers in *biscuit* have invaded the department of the reproductive sculptor with singular delicacy and perfection of manipulation. Here may be seen again CHAPU'S bust of the President of the French Republic, INJALBERT'S "*République*," AUBÉ'S "*Liberté*" and "*François Boucher*," SUCHETET'S "*Leda*," BARRIAS' "*Mozart Enfant*," AIZELIN'S "*Judith*," DELOYE'S "*Catherine of Russia*." The decorated pieces, vases, plaques, table-service, etc., are to be seen, and not to be described. One of the most magnificent of these objects, however, the great VASE DE RENNES, 150 centimetres high, the largest piece ever made, has been admirably reproduced in polychrome lithography for this work, having been specially placed at the disposal of the publisher by M. Baumgart, Director of the Sèvres manufactory. Four months of labor and sixteen printings have been required to produce this sumptuous reproduction of this magnificent piece. The national manufactories of tapestries of the Gobelins and of Beauvais, have also contributed their finest examples; from the former come the famous "*Filleule des Fées*," from Mazerolle's painting, the border by Galland, the "*APOTHEOSIS OF HOMER*," after Ingres' painting in the Louvre, Ehrmann's beautiful figures of "*PRINTING*" and "*ILLUMINATING*," also reproduced by polychrome lithography for this work, and from the latter, ten grand tapestry panels, the "*Four Quarters of France*," the "*East*" and the "*West*," from the paintings by Collin and Cesbron, the panels in the style of the Renaissance, "*Mars and Venus*," "*Neptune and Amphitrite*," from the paintings by Badin, and the luxurious salon upholstery after the designs by M. Chabal. No such display of woven stuffs was ever before seen on the shores of a Western lake. Among the multitude of works of decorative art only a few can be here cited, the ivory statuette of "*Amphitrite*" by Mercié, enameled with gold and placed on a pedestal of goldsmith's work, the faïence plate decorated by Mme. Moreau-Nélaton, the metal work of Brateau, and the cups of translucent enamel, gold cloisonné, of Thesmar.

It is hoped to give in this publication, in the full-page plates and in those among the text, a careful

authorities, 29,201 square feet, the next largest to that reserved for the United States, was very considerably less than that asked for. In the section of sculpture—in which it has been held in very modern times that the true supremacy of contemporary French art lay—great efforts were also made. Much of the completeness and importance of this section is due to the enterprise of the Chicago Art Institute, the officers of which made direct application to the French department of the Beaux-Arts for facilities to acquire casts, the size of the originals, of the principal works of living sculptors. To this Institute will probably go, at the close of the Fair, the very valuable collection of casts accordingly taken in the Museum of Comparative Sculpture in the Trocadéro, embracing examples of the decorative and architectural sculpture of France from the eleventh to the nineteenth century, and which formed such an interesting feature of the Exposition of 1889. These are arranged in the East Court of the main building of the Art Gallery. The American committee who undertook the making of these casts in connection with the French authorities paid the greater part of the costs of execution and all those of packing and of transportation. Permission having been refused by the ad-

ministration of the city of Paris and of the Government to some of the living sculptors who wished to send their works, the property of these public bodies, to Chicago, authority to have casts taken from them was readily granted.

Thus, of those selected by the representatives of the Art Institute, the director of the Muséum d'Histoire Naturelle authorized the casting of FRÉMIET'S

"Stone Age;" the director of the Musées Nationaux et de l'Ecole du Louvre, that of CHAPU'S "Joan of Arc;" and the director

of the Bâtiments Civils, that of CAIN'S "Rhinoceros Attacked by Tigers." Figures from RODIN'S much-discussed immense group of the "Burghers of Calais" were also secured, FALGUIERE'S "Diana," BARRIAS' "Mozart Enfant" and "Dernières Funérailles," MERCIÉ'S "Quand Même!" IDRAC'S "Salamambo," and the four famous figures from the tomb of General

Lamoricière by PAUL DUBOIS. None of these statues are new, at least in the modern sense of the word, but they are among the finest of any modern school, and their future presence at Chicago, even in counterfeit plaster, will be a liberal education. They will remain the property of the Art Institute,

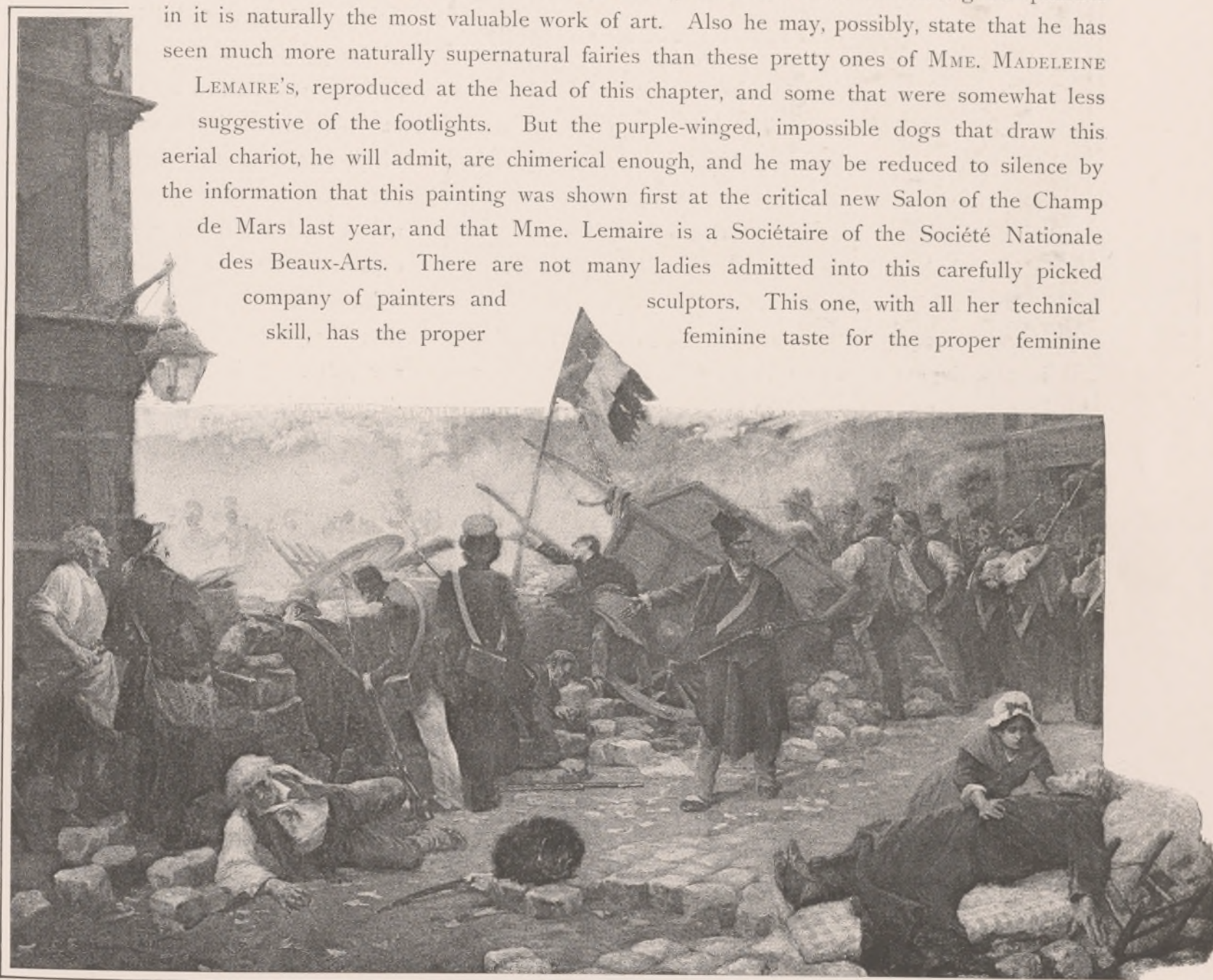


ZOUAVES AND FOOT SOLDIERS. Marius Roy.

in the costume of the armed guard and in the bit of enameled brick wall behind him and his unhappy captives, perhaps a bit of one of those walls that M. and Mme. Dieulafoy unearthed in their last Persian expedition. Perhaps this "Booty," feminine and otherwise, is part of that which Cyrus carried off from that immense plunder of Babylon which Mr. Rochegrosse figured so vigorously at the Salon of 1891. And to set off against Mme. Gautreau we may put in our portfolios the charming tinted etching executed by Maurice Deville after CORCOS's pretty girl in blue,—a pearl of brunettes and a triumphant assertion of the compatibility of sweetness and the grand style.

The experienced picture-seer, before alluded to, with his eye for balance and distinction of composition and originality and style of conception, might pretend that he found in many of these modern works which aspired the most to the fine old historical and allegorical traces of that levelling tendency which he deploras. For instance, M. Rochegrosse's new picture, he might aver, had by no means even the relative importance as a work of art of his grand "Mort de Babylone" and is no better painted than at least certain parts of that immense and dislocated composition. There were studies of the nude, he will assert, in the foreground and a general able and harmonious arrangement of the diffused and tormented light in Belshazzar's great court which proved that very good painting was quite possible in the biggest archæological *machine*. And the picture which has the most good qualities in it is naturally the most valuable work of art. Also he may, possibly, state that he has

seen much more naturally supernatural fairies than these pretty ones of MME. MADELEINE LEMAIRE'S, reproduced at the head of this chapter, and some that were somewhat less suggestive of the footlights. But the purple-winged, impossible dogs that draw this aerial chariot, he will admit, are chimerical enough, and he may be reduced to silence by the information that this painting was shown first at the critical new Salon of the Champ de Mars last year, and that Mme. Lemaire is a Sociétaire of the Société Nationale des Beaux-Arts. There are not many ladies admitted into this carefully picked company of painters and sculptors. This one, with all her technical skill, has the proper feminine taste for the proper feminine



A BARRICADE OF 1830. By Georges-Jules-Auguste Cain.

selection from among the most worthy and the most remarkable of these masterpieces which in so many fields of art demonstrate so strongly the curious taste and intelligence of the French mind and the cunning of the French hand. Another of the lithographs, for instance,—translating with a skill that many a painter might envy the pearly and translucent tones of flesh—gives a reproduction of the largest painting on ivory said to be known to art or commerce with its ornate frame, the beautiful back of MME. HORTENSE RICHARD's dreamer. This lady painter, Parisian born and pupil of James Bertrand, Lefebvre and Bouguereau, is well known in the Salon galleries by her miniatures and paintings on porcelain. This "DORMEUSE" was first shown at the Salon of 1892. Among the etchings, the collector's attention will probably be first attracted by Quarante's sympathetic rendering of COURTOIS' hardy portrait of "la belle MADAME GAUTREAU," the most distinguished, not only of the eight that he exhibited at the Salon de Champ de Mars in 1891 but of all that he has painted, if we may judge by his own verdict, or by the Jury's, and a beautiful piece of painting of pearly enameled flesh, auburn hair and white robe. In



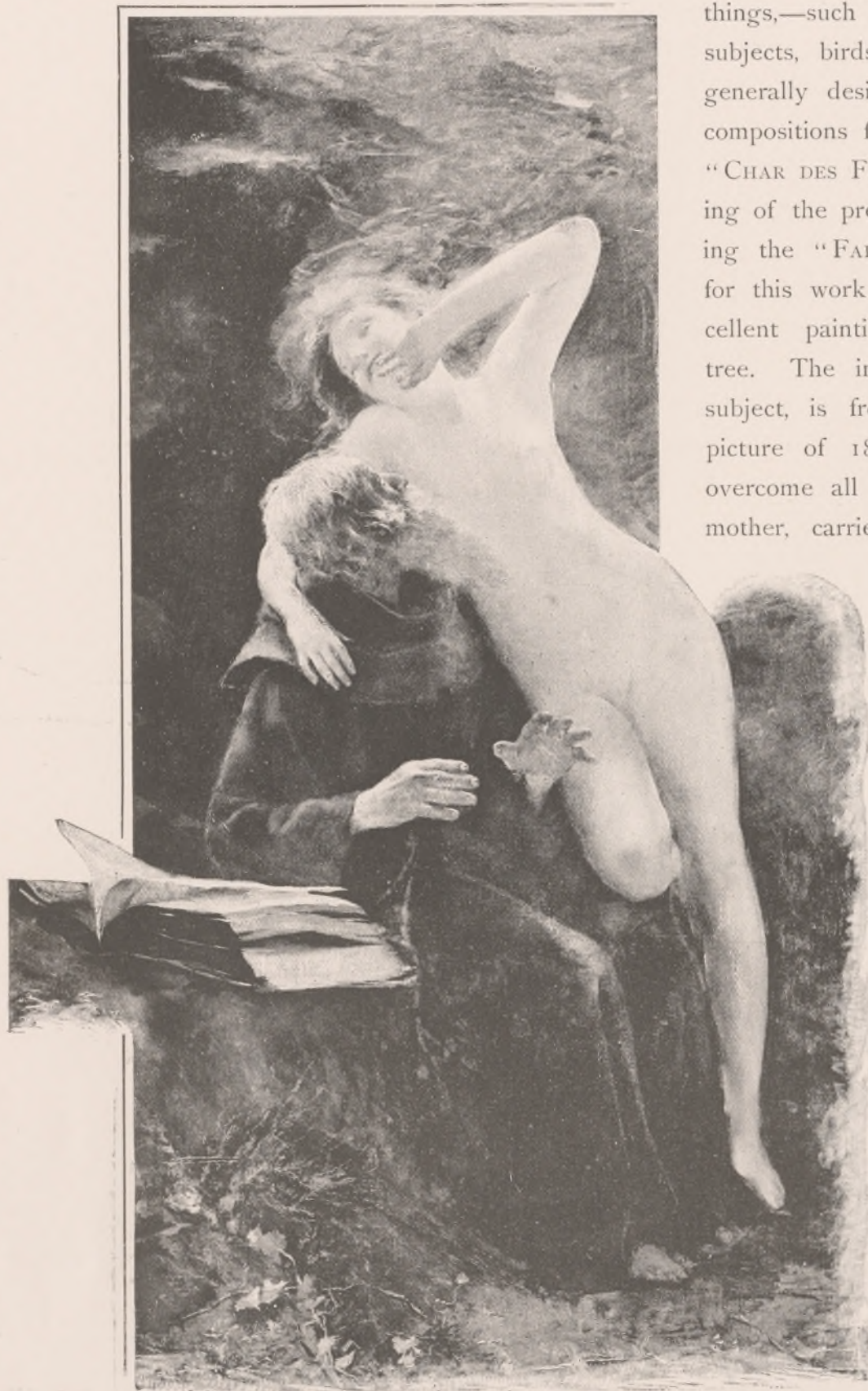
THE ALARM. Emmanuel Benner.

strong contrast with this radiant assertion of life and pride is his other exhibit, also shown at the Paris Exposition of 1889, the loving portrait of a young girl on her bed of death,—“Une Bienheureuse,” “Happy are the Dead that die in the Lord!” Another of these etchings of price is that by Champollion after GEORGE ROCHEGROSSE's newest work, “LE BUTIN”—a painting which is to this courageous young artist's other pictures as a study of a hand or a foot is to those of other painters. Weary of his gigantic and crowded canvases he has here, for the moment, settled down to the study of the *morceau*, that is to say, of a single group, with only a suggestion of his far-reaching archæology thrown in

In one of the three large central galleries of their section, No. 57, the French commissioners have arranged three or four of their very largest canvasses and some half dozen of the most important studies of the nude in their collection. On a table near the Western entrance are displayed MEISSONIER's essays in sculpture, from the latest posthumous exhibitions of his works in Paris—the two equestrian statuettes, the "Herald of Murcia, Trumpeter of Louis XII," and the spirited, galloping figure of "Marshal Duroc;" a sketch or *maquette* executed for the last painting on which the artist worked, "1796, Campagne d'Italie;" the *maquette* of a "Wounded Horse," executed for the painting, "Siege de Paris;" the figure of a "Dancing Muse," for the tapestry of the painting "Le Chan," and the design for a chimney for his own studio in the Boulevard Malesherbes. All these, excepting the last, are in bronze after *cire perdue*, and each bears the stamp of the medal in bronze of Meissonier, designed by Chaplain. The *projet de cheminée* shows a plain marble or stone shelf supported on the shoulders of two bronze, nude athletes, so realistically modeled, apparently, as to promise to walk away at any moment and the mantle-piece tumble. On this is placed the well-known statuette of Meissonier executed by Vincenzo Genito in 1878. On one side of this large gallery is hung P. Franc Lamy's "Flowery Spring," and, on the the opposite one, "ON THE SHORE," by RAPHAEL COLLIN; on the eastern wall is ALBERT FOURIÉ's "SPRINGTIME," all of these being very large canvasses with numerous figures the size of life. On the western wall is CLAUDE BOURGONNIER's "TEMPTATION," and, in other corners, Henri Eugène Delacroix's "Sea Birds and Wave" and J. B. AUGUSTIN NÉMOZ "On the Brink of the Abyss," the figures in these being also of the size of life. Here is a sufficient variety of theme for that painting of the fleshly body in which the modern school takes such a deep technical interest, and a greater variety of treatment or of method and theory of seeing flesh in *plein air* it would be difficult to find. Collin's nymphs dancing on the sea shore are pearly and opalescent and elusive to a surprising degree; Franc Lamy's rather Parisian Dryads, seem to exaggerate the greenish reflections of the surrounding foliage on their pretty bodies and are distinctly of that hue; Fourié's Bacchantes, also in the woods but apparently somewhat more in the open, are hot and purple and lavender in their tone to a disagreeable extent. The three other painters, working on somewhat smaller canvasses but also on subjects which may be called imaginative, are much more realistic in their treatment, and of these Bourgonnier's is undoubtedly the best painting. His subject is the very old one of the temptations of the flesh, the unfortunate tempted mortal, according to the legend, being represented by the monk, St. Anthony, and, in logical sequence, the painter has here rendered the warm, palpitating body of his temptress with a skill of brush work and a charm of color that render his study one of the best paintings of the nude in the Exhibition. M. Némóz has complicated his version of the same object lesson by some accessories, such as the brink of an abyss into which



IN THE SPRINGTIME OF LIFE. George Laugée.



THE TEMPTATION. By Claude Bourgonnier.

things,—such as pretty, imaginative and sentimental subjects, birds, flowers, fan-paintings, etc. All these generally desirable qualities she demonstrates in her compositions for book-illustrations. In addition to this “CHAR DES FÉES” she sends to Chicago a new rendering of the pretty woman in the autumn woods lamenting the “FALLING OF THE LEAVES,” also reproduced for this work by M. Bourgeois’s etching, and an excellent painting of some plums at the foot of a tree. The initial to this chapter, another good old subject, is from M. EUGÈNE-ROMAIN THIRION’S Salon picture of 1889 showing how Cupid, having finally overcome all opposition including that of his puissant mother, carried off his beloved Psyche, “*tout heureuse dans son royaume*,” says the artist’s quotation.

One of the most brilliant examples of the painting of modern toilettes in the whole exhibition is M. JULES MACHARD’S so-called “GARDEN PARTY,” which hangs at the right of one of the entrances of one of the smaller rooms and which is merely a very capable study of a handsome lady in a handsome white satin gown, with a fine, big plumed hat, just as shown in our plate. It is a very civilized garden indeed for which such raiment is intended. This work was first exhibited at the Salon of 1892. ALPHONSE MOUTTE is a Marseilles painter and his Southern lovers, basking “IN THE SUN” on top of their wall are not concerned about the appositeness of their apparel and are therefore more natural, according to some theorists. This painter also sends a view of the entrance to the

harbor of Marseilles. The modern growth of luxury has not been without its influence upon M. LUMINAIS and for the last few years he has shown a growing disposition to abandon his early Gauls for their much more sumptuously attired descendants of the reigns of the Louis. To Jackson Park he, accordingly, sends two of his latest canvases, the “End of a Romance” and the “HUNTSMEN, SIXTEENTH CENTURY.” In the former, one of D’Artagnan’s friends—or, much more probably, one of his foes—is left behind in a pleasant wooded valley with a fine sword-thrust through his body and is found by some compassionate monks; in the latter, there is no story at all but one of the richest color studies in the galleries, the landscape, the costumes and the handsome, silky coats of the horses all rendered with great technical ability.

galleries, a few in the Spanish and Italian, and even little Holland has three or four canvasses devoted to the martial appearance of the Dutch troops. DeNeuville, being deceased, is represented only in the American loan collection, by his famous "Porteur de Dépêches," owned by Mr. Collis P. Huntington of New York, and Detaille figures much more conspicuously in the catalogue than on the walls. Among the French water colors, however, is a large study of Sappeurs from his brush, not catalogued. Of the regular 1870-1871 fighting scene there are only one or two examples, Boutigny's "Combat in a Village" and Guignard's "Scouts in Flight," two Uhlans tearing down a snowy road, one fallen forward on his horse's neck and his comrade dragging at the bridle to urge the animal on. In some contrasts with the smooth brush work of the "Combat" is the more vigorous treatment of Boutigny's second picture, illustrating some forgotten incident of the great campaign in Italy in which the General Bonaparte sits at a little table on a causeway and interrogates a native brought before him. MM. Grolleron, LeBlant and MOREAU DE TOURS also find themes in the Revolutionary period, the former with his officers of the "blues" captured by the Vendean peasants and tied to a tree, the picture dated 1889; the second with his very dramatic and amusing "Return of the Regiment," and the third with his theatrical "CARNOT AT WATTIGNES." This latter artist is the legitimate successor of the stilted

military painters of the last century and one of the most sentimental and unartistic of the present day. His warriors are forever either striking attitudes for *le drapeau*, or *la gloire*, or else appealing to the groundlings in another way by self-conscious heroics.

His "CARNOT," for instance, is a truly representative example of that historic method of taking the serious business of war which the gallic rhetoricians still maintain, even at this day. The illustrious ancestor of the present head of the French Republic—worthy of a more dignified representation—comes cheering and flourishing his chapeau, open-mouthed and demonstrative, almost as large as life, down into the foreground of the canvas; and the painter testifies his treatment by this quotation, in the official catalogue: "A grenadier fell wounded; Carnot took his musket from him and, resuming his place at the head of the column, he continued to mount



THE WASPS' NEST. W. A. Bouguereau.

the tempted one is evidently to fall, a serpent, etc., but his temptress is rather ugly and vulgar, and the same taint of the commonplace affects M. Delacroix's nymph riding the crest of the wave, as it does also his two other exhibits, a very matronly person yawning and stretching preparatory to her bath in the stream, and, to a less degree, two or three other ladies in a harvest field at twilight.

Very good flesh painting, but quite wrong in quality under the circumstances, may also be found in EMMANUEL BENNER'S "THE ALARM," a family of the Stone Age period suddenly issuing from their cavern home because of a chance visit from a friendly bear.

Here the flesh, not only of the mother, but of the father and of the old grandfather behind is as fair and soft as though it never had been exposed to wind and weather; but this is the usual practice of painters who undertake to restore for us the prehistoric times. Even the best of them, Cormon, is not above this tendency to paint pretty things. An excuse frequently put forward for this departure from conscientiousness, is that the prehistoric woman's hair was red, as is in this instance. In the Ethnological department of the Liberal Arts at Paris, in 1889, were a number of very interesting groups representing our very primitive ancestors in their first stages, and in these, constructed according to the latest scientific discoveries, they were represented in all their natural unloveliness, shock-headed, leathern-skinned, unclean savages. The beautiful roses and pinks and shapely forms of M. Benner's stout-hearted mother with the stone hatchet, are the products of civilization only, as are roofs, soap



DECORATIVE PANEL; WATER. Paul-Louis Delancey.

and fine linen. Some of the comforts and safeties of this civilization may be seen for instance, in M. VICTOR GABRIEL GILBERT'S "HOROSCOPE," a painted arrangement of fine ladies and luxurious flowers on a handsome lawn on the edge of a grove, and the necessary military element may be found in the pictures by MARIUS ROY and GEORGE JULES AUGUSTE CAIN also reproduced in the textual plates for this chapter. The former's canvas shows us some "*Zouaves*" and *chasseurs à pied* campaigning, and it appears to be somewhere about meal time; the latter's "BARRICADE IN 1830" represents a serious bit of fighting with the necessary *poseur* in the centre foreground. This picture was executed in 1889.

The echoes of the great Franco-German war are finally dying away in French art, and the absence of important military pictures is quite noticeable in these galleries, though there is not understood to have been any formal interdiction of them as at the Paris international displays. There are about as many works treating of soldiering—though mostly in the times of peaceful reviews—in the German

M. ALFRED PARIS'S "ROUTED," also reproduced for this work, gives a picturesque throng of mounted Arabs in full flight down a rocky ravine,—doubtless with the ever-victorious French troops at their heels in hot pursuit.

Among the *hors texte* plates, etchings and photogravures may be found as much variety of theme and treatment as this collection of paintings affords. The extremists of any school are here scarcely represented; the Paris juries seem to have adopted for their motto, sanity, rather than toleration. Some of the etchings have already been described, among the others that may be here noticed are Scriptural legends, one mythological and one hunting scene, one marine that includes a study of the nude, and among the photogravures, two specimens of the domestic *genre*, one of the XVIII century and one of the XIX. M. PAUL-ALEXANDRE-ALFRED LEROY'S version of the healing of "THE BLIND MEN OF JERICHO," etched sympathetically by SALMON, is a very large canvas, the figures being nearly the size of life, and is dated 1890. Here we have the modern method of treating Biblical story, the personages, including the Healer himself, being all every-day Eastern folk taken in some every-day incident. There is, however, as is well-known, a still later method, exploited by Messrs. UHDE, Jean Béraud, and one or two followers,



THE IOOTH OF AUGUST, 1792. Henri-Paul Motte.

in which the story is transferred bodily to modern times. One of the latest and most courageous of these enterprises of doubtful taste, Béraud's "Crucifixion" on the heights of Montmartre, Joseph of Aimathea, the disciples and the mourners being all French *blouses*, is hung in these galleries. In the

German section may be found one of the at least two examples in which Uhde has represented the personages of the Nativity as nineteenth century wayfarers, or work-people, this one being somewhat the less gross of the two and being, incidently, beautifully painted. A woman, poorly clad and in great trouble, stands leaning against the wayside fence in the snow and the twilight and watches anxiously the disappearing figure of her husband who has turned off to the left towards some dwelling, evidently to demand shelter. M. Leroy is less enterprising, but he also dispenses with all the usual conventional baggage, the haloes, the attitudes and the artificial groupings. M. LOUIS PRIOU calls his quasi-mythological composition *Satyre aux abois*, which may be translated, "SATYR IN DISTRESS," but it is evident that this goat-footed is not in much real tribulation. While two of his uncouth offspring tug at his beard and his pointed ears, a malicious naiad in the stream drenches them all

the plateau. Carnot and Duquesnay arrived at the same moment on the summit of the plateau and threw themselves into each other's arms to the cry of '*Vive la Republique!*' "

Grolleron and Le Blant are in better taste, though they approach their subjects from very different points of view. The former renders a good dramatic incident in a serious and well-considered composition, soberly and rather better painted than usual; the latter brings a sly touch of sarcasm and humor. His "*Retour du Regiment*,"—from the heroic army of the Sambre-et-Meuse we will suppose,—shows the grimy, ragged and ferocious battalion drawn for inspection in the public square and idly reviewed by a supercilious crowd of dandies, muscadins and incroyables, each the *dernier cri de la mode* and each more absurd than his neighbor. The warriors scowl darkly under this complacent observation, and there are signs of an outbreak on the part of one or two of the older *moustaches*. M. HENRI-PAUL MOTTE, forsaking for the moment his antiquarian researches in which he has won his renown, sends a large and spirited, but somewhat hard and spotty composition, the "*10TH OF AUGUST, 1792*," in which the gallant Swiss guards, in very red coats, are once more massacred by the Paris mob on the steps of the Tuileries.

DELORT goes back to the picturesque eighteenth century and shows a mounted recruiting sergeant drumming up recruits in the open place by the public fountain;

MM. Chaperon, Loustaunau and Jeanniot give us bits from the armies of to-day, the former being represented by his well-known

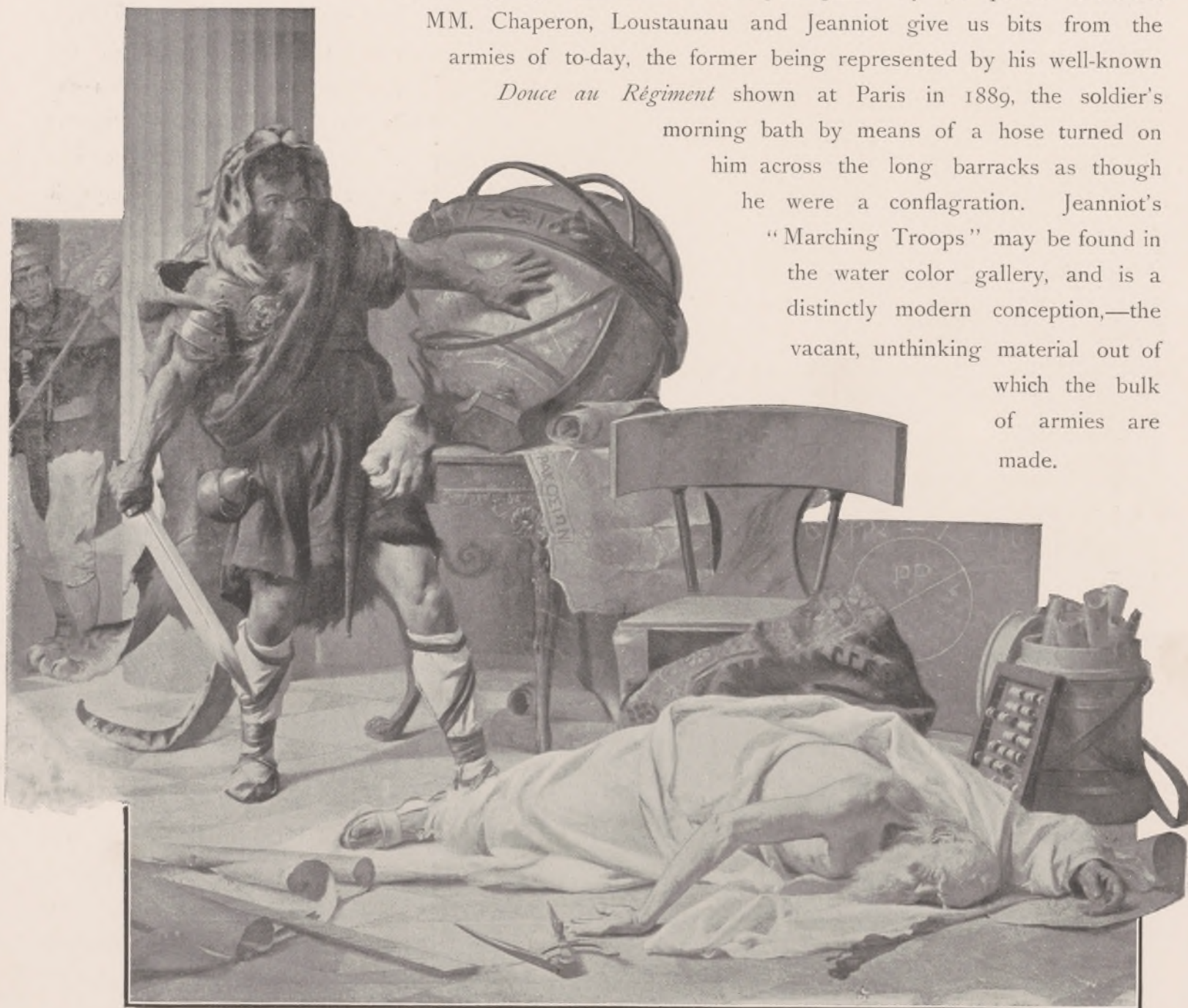
Douce au Regiment shown at Paris in 1889, the soldier's

morning bath by means of a hose turned on

him across the long barracks as though he were a conflagration. Jeanniot's

"*Marching Troops*" may be found in the water color gallery, and is a distinctly modern conception,—the

vacant, unthinking material out of which the bulk of armies are made.



THE DEATH OF ARCHIMEDES. Edward Vimont.

Still warmer, more sunny and still better painted is DEBAT-PONSAN'S "*Midi*," "NOON-TIME," from the Salon of 1890, a most learned and admirable rendering of the beauty of sunshine and, incidentally, of the charm of rest after rural labor and the joy of humble domesticity. Possibly things are a little *too* well ordered in this well-balanced composition, but the defect is not a serious one. To most minds this painting will appear to be more really decorative in character than M. PAUL-LOUIS DELANCE'S



MORPHIAMANIA. Georges Moreau de Tours.

"DECORATIVE PANEL—WATER," also reproduced for these pages, a very large upright canvas, sober and inclined to grays in the color, and with no particular little charm of compensation in sight for *this* toiler, unless it be the scaly heap under his feet. More of these humble folk, artfully arranged but with very little artificial glossing over of their awkward rusticity, may be seen in GEORGE LAUGÉE'S "IN THE SPRING-TIME OF LIFE," a very upright and much embarrassed pair facing each other in a pleasantly illuminated bit of greenery. Bastien-Lepage was one of the first to render this subtle charm of the tender passion burning sweetly through an uncouth exterior, like the flame of a horn lantern, as it were.

No résumé of the important paintings of the nude in the Exposition would be complete without mention of M. BOUGUEREAU'S work, and, as it happens fortunately, this artist, dearer to collectors than to other artists, has chosen to be represented in this department by one of the very latest and best examples of his much-prized and much-derided flesh painting. "*Le Guêpier*," "THE WASPS' NEST," given the painter's particular point of view—and, most any point of view is allowable in Art—is not only allowable but pretty, ingenious and well nigh charming. The idea is new, which is something, considering the number of changes that have been rung on the Young Woman and Cupid; the composition is graceful; the drawing is impeccable, as always with this Academician, and the pearly, lustrous, unrealistic flesh-painting becomes perfectly appropriate in this little boudoir allegory. You would not have Youth and Amour with the epidermis of peasants or bank clerks. So this heavenly-skinned maid—in the much embellished likeness of the Lily of Jersey—as she goes

with water, and the satyrs are said to have hated water in those times. This also is a large canvas, painted with much carefulness but not with much concern for the classics. The etching is by M. TEYSSONNIERES, and COUNTRY has rendered M. PAUL TAVERNIER'S "WHIPPER-IN SOUNDING THE *SORTIE DE L'EAU*," blowing gallantly in his hunting horn the appropriate notes for the wearied quarry's safe landing on the opposite side of the stream. As there is no unseemly slaughter here, and the



NOON. E. B. Debat-Ponsan.

stag seems to promise to leave all his pursuers duly behind, we can appreciate the cheerfulness and picturesqueness of the wooded scene and the good equipment of design and color which the painter has brought to the aid of his venery.

ROSSET-GRANGER'S "*Epavé*," or "FLOTSAM," first exhibited at the Champ de Mars in 1892, is a painter's problem, wrought out to amuse himself or shew his skill but not having much relation to art as generally understood. The problem is to render flesh tones, under certain conditions of death, wetness and reflections from sea-water, and when it is done the solution does not much interest anyone but painters. The accuracy of the modelling of the body may be appreciated, however, even by the unlearned, and M. PAUL-VICTOR AVRIL has made an excellent plate out of his most difficult subject.

The photogravure plates range, as will be seen, from reproductions of orgies like M. FOURIÉ'S "PRINTEMPS" to discreet and conventional ceremonies such as "AUBLET'S "FETE-DIEU," or pretty ones like Toudouze's water color, "THE CRADLE SONG." This charming soubrette has carried her charge in his handsome, state cradle out under the trees, swung him on the branches in some manner—but in such a way that the ropes will certainly slip, and now proceeds to sing him to sleep. What could be nicer or better adapted to water-color art. M. AUBLET'S picture, on the contrary, is one of his largest and most important, and one of his best-known, having been one of the principal of those exhibited in his collection shown in the Petit galleries in 1889. It is seriously painted and with something less of dryness in the color than he generally gets, warm, summery, luxurious but not too cheerful in color or sentiment, as fits the preparations for a great religious commemoration, Corpus Christi day.



THE HARVEST. Gregorie Gregorievitch Miesoidoff.

RUSSIA



A RUSSIAN GIRL. Karl Bogdanovitch Venig.

THE return of the bread of good deeds, when thrown upon the waters, is promised to nations as well as to men; and a very important part in bringing about the largeness and completeness of the Russian exhibition at Jackson Park is said to have been played by the American donation for the amelioration of the famine in the Czar's domains a year and a half ago. However this may have been, or a mere revival of the old friendship between the two nations taken place, it is certain that this contribution is one of the most worthy of an international exposition that may here be seen. In all the great departments of the Fair it appears—Agriculture, Horticulture, Live Stock, Fisheries, Mines, Machinery, Transportation, Manufactures, Electricity, Fine Arts, Liberal Arts, Ethnology, Forestry, and Woman's Building—over 120,000 square feet in all. After Germany and France, a larger sum of money was appropriated for this purpose than by any other nation. The captain of the Danish steamer which brought over the 2338 cases of this exhibit certified that their value was a million pounds sterling, the eleven

packages contributed by the Imperial Government alone being insured for 420,000 roubles. There were no less than seven boxes of diamonds from the Ural Mountains. All the influence of the government was exerted to induce manufacturers and merchants to contribute of their most worthy, much as the

heedlessly through this pleasant forest of nowhere-in-particular, comes suddenly upon this little congregation of loves and is immediately assailed by them in a buzzing, tumultuous swarm. What can be neater as a small bit of fancy, or more appropriate decoration for our sophisticated salons, where neither such maids nor such loves can come but in fancy. The painter's two other canvases, equally important in point of size, are far less so in any other respect. One of them is an insipid waxen Madonna in the clouds adored by insipid waxen cherubs, and the other, a trifle more virile, shows us the three women—impossibly clean—come to the mouth of the tomb. "*Le Guêpier*" first appeared in 1892, in the same year as Raphael Collin's "*Au Bord de la Mer*," and Mr. Yerkes, of Chicago, is the proud possessor thereof.

The connoisseurs of realism can turn from this unreality to M. MOREAU DE TOUR'S *fin de siècle* conception, "*LES MORPHINOMANES*"—two ladies of rather uncertain age and unpleasant aspect in the act



THE DEAD CONVERSING IN THE OTHER WORLD. Charles Ronot.

of administering to themselves with little subcutaneous injections. From this very contemporary subject we may fly to M. CHARLES RONOT, of Dijon, who has taken the trouble to materialize for us one of the irreverent Lucien's flippant reports of the dialogues of the great shades in the under world. His personages are three great monarchs and the scoffer Mænippus; the latter rails at the fallen majesties, indignant at the outrage of their fall: "The real outrage was that of your conduct on the earth, when you compelled your subjects to offer you adoration, when you carried yourself insolently over freemen, when you forgot so completely that one day you should die; now, you may weep that you have lost all." Cræsus exclaims, "Great gods! where are all my immense riches?"



SMOKERS IN LITTLE RUSSIA. Vladimir Egorovitch Makovsky.

of large size, dressed to represent the native costumes of the different clans of peasant girls throughout the empire; a similar and very sumptuous exhibit shows the different court costumes that have been worn from the earliest times to the present. A number of literary women have prepared a book showing the activity of Russian women in literature, science and art." Mme. Semetschkin, delegate from the Imperial institution of the Empress Marie and commissioner of the department of Liberal Arts, herself an artist, exhibits among other products of her skill the decorations of the panels of an elaborately constructed cabinet, which stands near the front entrance of the Russian pavilion in the Manufactures Building. These panels, executed in burnt wood, after the manner which a New York artist has done so much to popularize in this country, portray various scenes in the life of Tolstoi and a famous painting of the author by Repine, the Russian painter. This lady has also painted two windows, on either side of the main entrance of the exhibit at the corner.

Nor have the children been forgotten in this comprehensive display. Many thousand square feet of space in this pavilion are occupied by the products of the public institutions which are conducted throughout the empire for the benefit of homeless and helpless children under the patronage of the Empress. There are said to be six hundred of these institutions and more than 500,000 pupils and inmates. The exhibit of needle work is particularly fine. The girls of one of the public schools of St. Petersburg, in token of remembrance and gratitude for the American famine fund, have reproduced with their needles, in gold thread, a design of a head cover called "Soroka," worn by the women of Vladimir in the thirteenth century, and which is to be presented to President Cleveland at the close of the Exposition. This was executed by pupils of from twelve to fourteen years of age, and younger girls have sent to Mrs. Cleveland a delicately embroidered handkerchief case, also here exhibited. A part of this exhibit consists of twenty-five beautifully embroidered handkerchiefs, each a different design, executed for presentation to the Empress on the twenty-fifth anniversary of her wedding, and which she contributes to the Fair, although very highly prized by her.

The curious and very Russian-looking pavilion in the Manufactures Building remained empty till the first week in June, but bore apologetically on its front a great placard, "Exhibit Delayed by Ice

German Emperor put a pressure upon his somewhat unwilling subjects; all the necessary expenses were paid out of the Imperial Treasury; the governors of all the provinces, even those of the Caucasus, Turkestan and Siberia, took an active part in the work; the archæological, historical and other scientific institutions are well represented. The Department of War sent a collection of military objects made in the factories and workshops of the nation and a complete set of military works edited by the War Scientific Bureau; the Naval Department, a model of the first ship of the Russian fleet, built by Peter the Great, and other models of ships of the Imperial Navy; the Minister of Public Instruction, an exhibit of the work of the public schools; the Department of Public Domains, a complete collection of agricultural products of the empire and exhibits of iron, petroleum, forestry, fishing, botany and the like; there is an exhibit from the Emperor's great vineyards in the Caucasus, Crimea and Bessarabia, etc.

The department of woman's work, under charge of a board of Lady Commissioners, is very large and important, as befits a nation in which the younger women take such important roles both in the higher branches of scholarship and in those of dynamite. In the comparatively limited space of the Woman's Building no less than 3000 square feet are occupied by the feminine handiwork of the empire, the contribution of all classes. From the city and Government of Moscow comes "a beautiful, rich and magnificent exhibit by the Grand Duchess Elizabeth Feodorovna; from the Government of Tambow a large and unique exhibit by Mme. A. Narischkine; from the Government of Smolensk, an extremely interesting exhibit by Princess Urusoff; by the Baroness Korff, wife of the Amoor Governor-General, an historical exhibit, representing the hand-work of the different tribes of Eastern Siberia; from the Government of Simbirsk, the exhibit of Mme. Goutcharoff; a valuable exhibit by Princess Shachavski, Government of Pensa; the work of Polish women, by Mme. Gourko, wife of the Governor-General of Warsaw and Poland; work of the North Volga and Oka districts, by Mme. Baranoff, wife of the Governor of Nijni Novgorod; exhibit of the Ladies' Committee of Tobolsk, showing the work of Western Siberia; exhibit of the Ladies' Committee of Kaono and Minsk. The last two exhibits show the work of the ladies and peasant women of White Russia. There is also a collection of dolls



THE ITALIAN EMBASSADOR, CALVUCI, DRAWING THE FAVORITE FALCONS OF THE CZAR. Alexander Dmitrievitch Litovtchenko.



A WOLF CAPTURED ALIVE. Alexi Danilovitch Kiffshenko.

principally to groups from army and from peasant life, fifty-six of them being the work of the sculptor Eugene Lançeray, who died last year at the early age of thirty. The right to reproduce the works of this artist is possessed only by one of the two exhibitors of these artistic bronzes, N. Stange, of St. Petersburg. The principal artists and artisans represented in the collection of the second of these, C. F. Woerffel, also of this capital, are Laveretsky, Lieberich, Popoff, Gratscheff, Ober, Posen and Bach. The silver ware display includes a number of examples of the art of enameling silver which has been revived by the Russians within the last twenty years, though here too, as in so many other departments of the Fair, it is to be noticed that when the workman has abandoned his local or national inspiration to undertake a Columbian "souvenir" the renown of the great discoverer has not profited much by the effort. Some of the work in enameled silver is wonderfully intricate in construction, and so delicate as to be almost transparent. The skill required in its manufacture is very considerable, and it is said that an entire piece may be destroyed by the least error in pouring the melted enamel into the last of ten thousand infinitesimal spaces. The greater part of the silver display is furnished by two of the leading establishments of the empire, both of which contribute some fine examples of this peculiar modern Byzantine type of decoration in this ware. Among the examples of industrial art may be cited a model of a Greek galley, very curiously wrought, a magnificent platter belonging to the Czarewitch, a bowl of the Preobra-Jensky Life Guard, and some presentation silver ware, all in the Moscow exhibit. An album containing photographs of prominent buildings in this city is valued at \$3000 principally because of a reproduction of the Kremlin in hammered silver on the cover. Among the more purely artistic work, in statuettes, etc., is one in solid silver of the Czar Alexander breaking the chains of the serfs and liberating Bulgaria. This, with its pedestal of red jasper, is valued at \$10,000.

The richness of the empire in valuable and semi-precious stones is again set forth here, as it was at Philadelphia, in magnificent fashion. Rock crystal, porphyry, jade, rhodonite, malachite, lapis-lazuli, jasper, aventurine, agate, labrador, crocidolite, and obsidian, may all be found here, their native opulence enhanced by the arts of the polisher and the stone-cutter. The Imperial Lapidary Works at Peterhof, Ekaterinburg and Barnauhl send a Roman vase in rich green jade and a scroll-like, oblong vessel, style Louis Quinze, in the same material, both of such thinness and translucency that their varying and shifting color is difficult to determine. Still more remarkable are three magnificent cabinets, in hard stone mosaic, whose panels show tropical scenes, landscapes and birds, executed, on blue and white backgrounds, in green Kalkanski jasper, lapis-lazuli, amethyst and other gems. There are also two reproductions, in lapis-lazuli and malachite, of vases in the royal palace at St. Petersburg, each about four feet high and valued at \$10,000. Here may also be found, in this curious combination of art and

in the Baltic." This effective and massive architectural structure, executed in dark wood, and in which a Byzantine style is combined with Slavic detail, follows the style of the seventeenth century, and is said to be similar to the palace at Kolmno in which Peter the Great was born. The grand entrance, at the corner, under a curious interrupted arch, has emblazoned over it the arms of the empire, and a square pinnacle, sixty feet in height, surmounted by the double eagle, rises over all. Mme. Semetschkin's stained-glass windows, one on each façade, show in one a "boyar" and a "boyarishna," and in the other a "boyarin" and a "voyevoda" on horseback. These, it is explained, are personages of different social standing, the last named being the most exalted and a boyar the least in rank, though still of high degree. A boyarishna is a female boyar. The interior of the edifice is reached by two broad steps. It was erected in Russia and, when approved, taken down and shipped to Chicago in sections, being there put together again by native carpenters. The architect is Petrovo Ropette, architect to the Czar, who designed the Russian façade at the Paris Exposition of 1878, and the Russian section at that of Copenhagen in 1888. The latter so pleased the King of Denmark that it was presented to him by the Imperial Government and now stands in the park at Fredensborough, the country residence of the Danish court, where it serves as a tea-house for the imperial guests. It is to be wished that the present pavilion could be preserved in this country to ornament some city's pleasure grounds.

In the interior will be found, among many other things, a curious and interesting display of art in silver and bronze which will recall to the memory of some visitors the effect produced by the Russian



CARNIVAL IN THE ICE PALACE, XVIII CENTURY. Valerian Ivanovitch Jacoby.

exhibit in similar productions at the Philadelphia Centennial. Since then the high artistic value of the bronze statuettes, mostly of equestrian subjects, for which the sculptors of this country seem to have a special gift, has been recognized in all civilized capitals, and an opportunity is here afforded to enjoy a more extended and even more admirable display. These bronzes are divided into two exhibits, devoted

paintings. But as many of the numerous foreign workmen whom she encouraged came from Europe as well as from Asia, evidences of the influence, even the direct imitation, of Western ornament and technical methods may also be found. One of the most characteristic features of Russian decorative art is enameled work, as has been said.

The icons, or religious pictures, are a frank return to archaic Byzantine hieratism. These are usually executed on a gold ground, and vary from very small dimensions to those larger than life. The Greek church, which rejects all carved objects, or those executed in relief, as contrary to the commandment, accepts these representations on a flat surface. In this art there is "but one school and one epoch;" the formulas by which the artists worked were as invariable as those of the celebrated school of Mount Athos, which they resembled very closely. The study of nature was replaced by certain fixed traditions; the figures are characterized by an ungainly, austere, ascetic expression, lean and emaciated as if by rigorous fastings, small, thin-cut eyes, long, lank hair, long and scanty beard, the skull abnormally rounded and the bony hand upraised in blessing with the fingers symbolically divided—this last peculiarity being a sign "more cherished and more adhered to as the outward testimony of a great dogmatic distinction than the sign of the cross as the mark of a Christian." The child in the Madonna's arms "looks more like a small grown-up person with decided features, conveying the idea that even as a child He was divested of the natural expression of infantile weakness. The Blessed Virgin has generally, especially in western Russia, a serious countenance, and is scarcely ever made to look upon the Holy Child in her arms. An inclination of the head is the utmost. She is altogether too masculine and stern-looking, as if she must not even know the tenderness of a mother's heart." The celebrated black virgins of the eastern church are of an especial sanctity, though this peculiarity of color was probably due at first to the effect of time on the painting. It has been attributed to a misconception of the passage in the Song of Solomon, "I am black, but comely."

In many of these images the arts of metal work, enamel and jeweled decoration are combined with the painting, the collars and garments, the crowns and nimbuses, being enriched with precious stones, executed in gold or silver-gilt in relief, elaborately repoussé, or enameled in colors on a gold ground. In these pictures but little painting is visible but the head and hands, and even this peculiarity was exceeded by the practice which originated in the middle of the eighteenth century of almost entirely covering the picture with a plate of metal simulating the contours of the human figure and the robes, and permitting only the faces and hands to appear through openings. In the sixteenth and seventeenth centuries there were several schools of iconography, varying in certain special rules—all work in the Byzantine manner being originally called the "Khor-sounsky" style. The imagery of illuminated books and the frescoes of religious edifices followed the same general traditions, though of late years the more realistic influences of



THE ARRIVAL OF COLUMBUS' FLOTILLA. Ivan C. Aivazovsky.

industrial art, a medallion of St. George and the dragon, painted on pearl, a copy of a miniature of the Madonna, framed in white pearls, the original of which was purchased by the President of the World's Columbian Exposition on one of his visits to Russia, etc., etc., etc.

It is in this industrial and decorative art, rather than in the picture galleries of the Fine Arts Building, that the traditions of the true native art of Russia are preserved, that hieratic, conventionally



A WEDDING IN LITTLE RUSSIA. Nicolay K. Bodareffsky.

ornamental art, borrowed from the East and the West, between which and the determinedly realistic standards of the modern painters so great a gulf exists. The museums, cathedrals, monasteries and palaces of the empire still preserve, in spite of the lapse of time and numerous meltings down of national treasures to supply national needs, great and rich stores of the former. For these museums and picture galleries, as well as for

that general introduction of the culture of the fine arts which formed so important a part of his scheme of Western civilization for his people, Russia is indebted to Peter the Great. With this object in view he sent students to Italy, and though the alien art which he thus imported was as unprofitable as such forced growths usually are, the first steps were taken. The Academy of the Fine Arts was founded by the Empress Elizabeth in 1757, and further endowed by Catharine II., who gave a new impetus to the gathering of treasures and establishment of art schools and acquired, among other things, that collection of statues the greater part of which may still be seen in the Hermitage Museum. In 1850, after some eighty years of inactivity, the new wing of the Hermitage was enriched by a large collection of objects from the different palaces, by order of the Czar Nicholas, the Demidov and Laval collections were bought, and in the early part of the reign of Alexander II. further important acquisitions were made.

With regard to the preponderating influence of Oriental traditions in the early art of Russia, the authorities differ. Viollet-le-Duc, who considers this country one of the laboratories in which the arts coming from all points of Asia and Europe have been united to form a combination intermediate between the Eastern and the Western worlds, holds strongly to this opinion. Of the three principal elements which combined to give origin to this art, the local Scythian, the Byzantine, and the Mongol, he considers that nine-tenths came from the East. But the père Martinoff, reviewing this opinion, expresses his confidence that the West, and especially Scandinavia, exercised a more marked influence than is generally supposed. Since the sixteenth century, the paramount influence of the West has not been disputed. The date of the beginning of Russian art is generally given as the period of the foundation of Moscow, in the twelfth century, and its culmination as the sixteenth and seventeenth centuries. In addition to the preponderating Byzantine influences, other Asiatic elements, Viollet-le-Duc observes, may be perceived—"principally in ornament." Byzantine art, itself, was a compound in which various Asiatic elements entered. Traces of this borrowing from the Orient, and by preference from Constantinople and Persia, are as visible in Russian goldsmiths' and silversmiths' work, and the other decorative arts connected with it, as in the icons, illuminated MSS. and wall

The development from this traditional, hieratic art of the realistic, analytical, pessimistic painting of the modern Russian school, though not very apparent, may perhaps be traced. M. Viollet-le-Duc, in his "*L'Art Russe*," seems to give the clue. The advantages possessed by this rigid, hieratic art which has lost the habit of recurring to the study of nature, in painting and sculpture, is that it preserves a certain style, and though it may conserve nothing else, this style may be considered a "precious quality" which atones for the absence of many others, especially in statuary and monumental painting. But when the art of a nation undertakes to enfranchise itself from this hieratic art, at last in a hopeless state of decadence, a great difficulty is encountered if the attempt is made to preserve this style while returning at the same time to the sincere study of nature, and the distinguished author is of the opinion that very few, if any, of the modern artists have succeeded in solving this difficulty. Nevertheless, he thinks that it is mainly a question of judicious consideration, and that everything depends upon the observation of nature, after the manner of those early artists whose names are still the glories of art. For this observation and study, it is necessary to abandon at once all antiquated and conventional methods and depend entirely upon this enlightened recourse to nature, "to strive to reproduce the dominant character, to observe the gesture, to disengage the dramatic sense from all that tends to ameliorate it." And this observation he finds much trammelled by the conventional and restraining garments and usages of civilized society. But as an entire nation does not dwell in salons, as the peasant and the man of the people escapes from these common-place restrictions, it is still possible



SUNDAY IN A VILLAGE. Nicolay Dmitrievitch Dmitrieff-Orenbur.

for him who knows how to see and to observe to arrive at a comprehension of the true art, of that which unites style to the reproduction of nature in her general aspects, vivifying and always young. The contemporary painters and sculptors of Russia may not have been consciously working according to this formula for the modernizing and revivifying of the national art, and the success with which they have preserved a certain style in their realistic works may be a matter of opinion, but that they have returned to the sincere study of nature, very frequently of common-place nature, is made very evident to the visitor who traverses these galleries in the Fine Arts Building. It is very possible that the period of unrest and transition through which the whole nation is believed to be passing may be also characteristic

Western art have somewhat modified the ancient type of iconography in the painting of saints and stained glass windows of the modern churches, even sculptured figures and groups being admitted.

As is well known, the veneration of the Russians for these holy pictures is a very characteristic trait in all classes. "In the churches, each and all are the subjects of visits and pilgrimages. In public and private they are everywhere to be seen. At the corners of the streets, in the numerous little chapels or oratories, over gateways, in railway carriages and steamers, in every shop, and in



AT THE CRATER OF LEDIASI. Alexei Danilovitch Kiffshenko.

the lowest tavern, there is the holy picture, with the lamp ever burning before it. Thus in entering a shop or other public place one always removes the hat, not on account of the usual politeness, but in deference to the picture." "These pictures are the chief source of the religious instruction of the Russian peasant. They are his illuminated catechism. He reads them and understands them as the hieroglyphics of Egypt were read. To him the preservation of the old archaic form is a matter of immense importance. His learning on this subject is really great, and he discusses it through the long winter evenings. There is a large pictorial literature reproduced from ancient manuscripts, and of a kind analogous to the colored block-books of the early days of printing."

In this connection, an extract from an old treatise giving the qualities required of these *mastera dobravo*, "good masters," illuminators of manuscripts and painters of icons, may be interesting. "A painter was to be godly, steady, not given to laughing; not a thief or a murderer; pure in body and soul. He must frequently visit the fathers (the clergy), fast and pray. He may then paint the pictures of our Lord on the model of the old painters. If he so live, the Tzar will take him and have him instructed. He will send him to the fathers and see that he lives in purity. And if God give him the grace to be clever in his work and if he live purely, then he shall become equal to his master. And if a disciple paint badly, then the master shall be reprimanded as a warning to others, and the pupil shall be told not to meddle any more with painting. And if any teacher shall hide his art from his disciples he shall be tortured in hell-fire, as was done to him who hid the talent. And whoever shall paint badly, or not according to the given model, or shall live impurely, shall be expelled, there being other trades besides icon painting."

its most formidable aspect, the dominant qualities in the talent of this eminent Russian artist. Not that his themes are always so sinister, but the same underlying trait of lack of commiseration, of sense of beauty, of the more noble and refining tendencies in art, may be felt, more or less, in all his works. The Czar, Ivan the Terrible, it is recorded, one day, three years before his death, fell into a dispute with his eldest son and heir and struck him such a blow over the head with his iron-pointed staff that the young man died on the spot. The unhappy father, struck with instant and terrible remorse, seized the gory head of his victim and pressed it convulsively to his breast with staring eyes of horror, and it is this scene which the painter has chosen to render with unsparing exactness of detail. "Repine is essentially Russian, and modern Russian," says a recent writer on this contemporary art "in his conception of the domain of the painter's observation; he is a realist, a democrat, a man newly arrived

at 'intelligence,' as the Russians say, speaking of that curious mental state that has been observed in Russia since the emancipation and the breaking up of the autocratic empire such as Nicholas dreamed and almost realized. Like Antolsky, the sculptor, the friend of his youth, Repine is a man of humble origin who has been suddenly provided with all the terrible ana-



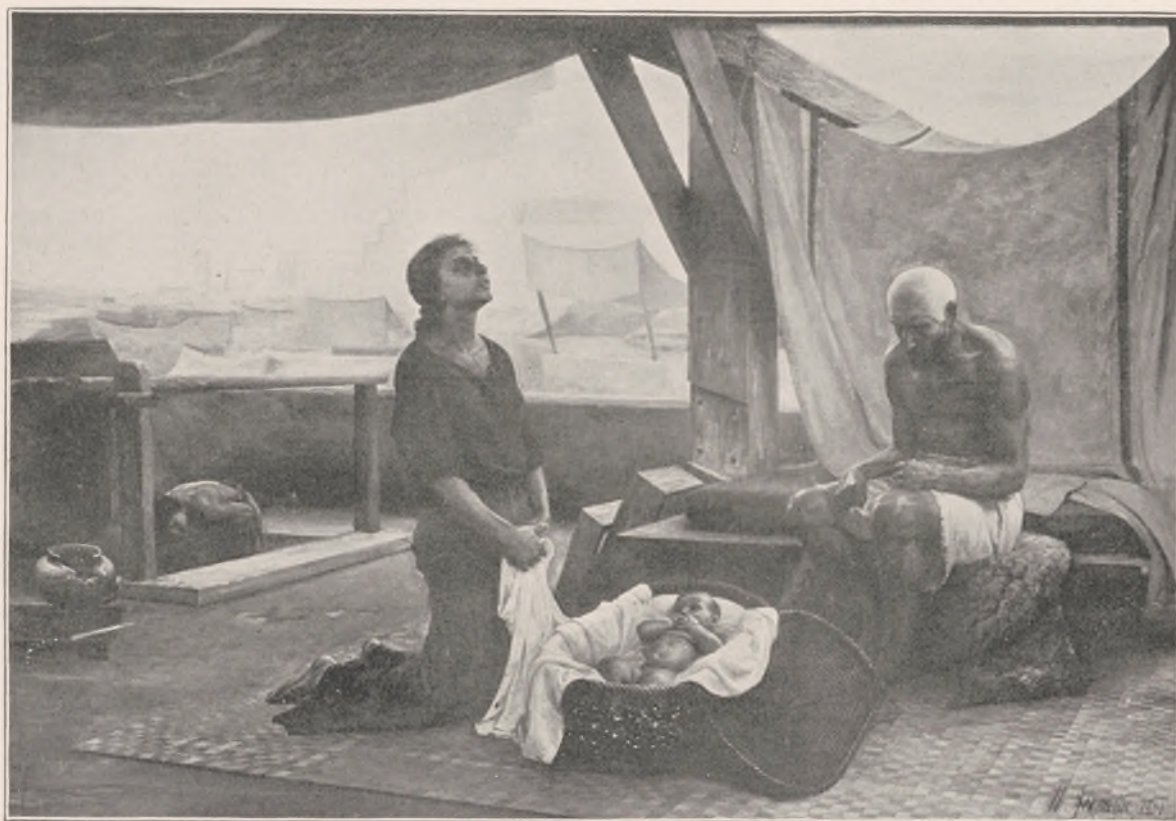
ATTIRING THE BRIDE. Constantin Egorovitch Makovsky.

lytical instruments of Western culture, but not at the same time with the safeguards of Western traditions and prejudices." His subjects, taken from contemporary life, are rendered with the same remarkable story-telling intelligence, the scene is conveyed with the utmost directness and vigor and with no jot of its coarseness, or vulgarity, or mere unpleasantness, abated. As contemporary documents they are invaluable, but as works of art they are completely lacking in M. Viollet-le-Duc's hieratic artistic virtue.

Suggestions of it may, however, be found in many of the genre or domestic pictures here, as in those of VLADIMIR EGOROVITCH MAKOVSKY—not to be confounded with his namesake, CONSTANTIN EGOROVITCH. Here may be seen evidences of greater artistic discrimination, a lighter touch, a sense of humor. And the painter is, consequently, one of the most eminent, and one of the varied and prolific, in his country. Three of his works in this exhibition have been reproduced for this publication, the "GAMBLERS' QUARREL," the "RAG MARKET AT MOSCOW," and the "WAYFARER," the first two as full-page photogravures. In the "QUARREL" there is no lofty theme, but a rather sordid, common-place incident rendered with true artistic intelligence and a delightful amiability. It is impossible not to be interested; the character study is as good as the painting. The spectator's natural indignation at this stout party who upsets the game is tempered by the possibility that his suspicions are only too

of its art, and that these camera-like studies of man and nature may be but the precursors of a somewhat higher and more imaginative art.

Of the numerous canvases which crowd the two galleries opening on the western side of the South Court of the main pavilion of the Fine Arts Building many are the personal contribution of the Czar, or are the property of the Imperial Academy of the Fine Arts of St. Petersburg, so that a certain official flavor may be said to characterize the exhibit, and many of the better known of the younger Russian painters are not here represented. Nevertheless, M. Kamenski, the fine arts commissioner, considers the collection as fairly representative of the contemporary art of his nation, and as, in many respects, the best ever made by Russia in a foreign country. Nearly all the leading painters who have attained to academical honors are represented, and there is a sufficient number of very large canvases. The exhibit of sculpture is small, and a number of works were, unfortunately, badly damaged in transit. Among these



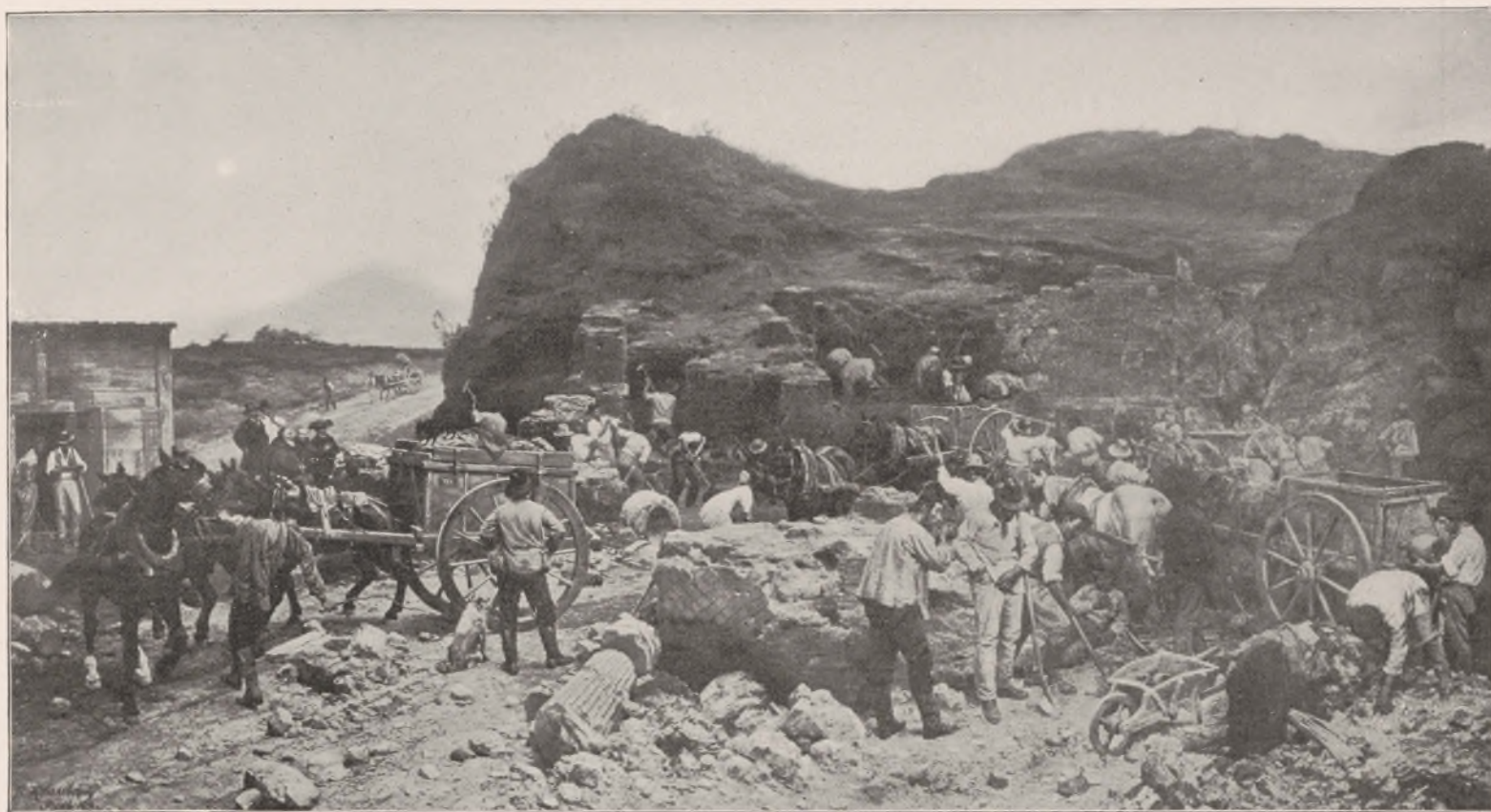
THE PARENTS OF MOSES. Isaak Lvovitch Ashnazy.

immense canvases are such exotic and formal academical essays as SIEMI-RADSKY'S "CHRIST IN THE HOUSE OF LAZARUS" and "PHRYNE," and MAKOVSKY'S "BACCHANAL," but these painters, better known abroad than most of their fellows, scarcely strike the national note. The real national accent, most pronounced, may rather be said to be furnished at once by REPINE'S huge "COSSACK'S ANSWER TO THE SULTAN," reproduced for this work by a very vigorous etching by XAVIER LE SUEUR. Even this forcible plate can give only a partial idea of the effect produced upon the unsuspecting tourist when he comes suddenly upon this astonishing canvas. There is nothing like it in the ten thousand paintings in the international galleries; it may be doubted if there is anything quite like it anywhere. Never has there been represented in art such a tremendous guffaw; never was there done in color such a roar of contempt. If the Commander of the Faithful could have but heard the Homeric bellow with which this answer to his summons was penned, he would have put both Asia and Europe under contribution to avenge this last of insults. Every shade of huge laughter is here represented with surprising discrimination, and some of the heads of these scoffers, as large as life, or larger in the immediate foreground, are extraordinary. There is one purplish red countenance with a forelock, the color of a tumor, seen just at the left of the scribe, that is like a nightmare. The distance from the Byzantine icons to this brutal realism is certainly great, and the "study of nature" being thus once more to the fore, the "style" may perhaps follow.

This painting, which is the property of the Academy of Fine Arts, and another, "Ivan the Terrible and his Son," which it was originally intended to send also to Chicago, may be taken to represent, in

undue levity. Nevertheless, the younger maid, she whose true love is not now in question, cannot view with any great alarm this incantation, and her somewhat incredulous grin contrasts properly with the sweet seriousness of the chief enchantress. This may not be very "high" art, but at least it is better than painting black-avisaged icons to be covered with gold plate, and the Imperial Academy has manifested its due appreciation by adding the picture to its collection.

Among the more important compositions of these painters of realities may be mentioned "THE HARVEST," by MIASSOVEDOV, "THE BRIDE'S EVENING PARTY," by KORSUKHIN, and "IN THE GARDEN," by KUSNETSOV—in all of which the technical problems involved are painters', rather than artists'. The



EXCAVATIONS IN ROME, 1877-78. Pavel Osipovitch Kovalevsky.

first named can scarcely be called a composition, but it concerns itself with a very difficult sunlight motif, and will be of interest to the future historian of the manners and customs of Eastern Europe. The painting, which is of large size, and rather startling and aggressive in color and general effect, is a copy of the original which is the property of the Czar. More sunlight, and of a very well counterfeited brilliancy, may be found in Kusnetsov's group posing for their pictures among the bee-hives—not so valuable in the way of general ethnological information because the human types are less interesting. As technical work, however, it is of value, for the subject, this particular aspect and condition of nature, is excessively difficult to render in pigments. The work is dated 1889, and M. DECISY's etching of it is a brilliant example of the reproductive work of the aqua-fortist. In Korsukhin's "Bride's Party" there is more of a story, more action, and much less resolute facing of the camera. Just what these mysterious observances are that are supposed to bring good fortune to the bride—who interrupts her toilet to look through the doorway at them—we are not informed; they seem to include some drinking and much noise and, we will hope, will scare away all the bad influences and bring down all the good ones. The composition is ingenious and well ordered, though the painter's stout maidens are not very amusing in themselves, and the pleasant season of the year is well suggested in the trees and grass and ambient air. This painting is also owned by the opulent Academy, as is likewise the painter's second contribution, another study of contemporary peasant life. Among the plates will also be found a handsome reproduction of KARL BOGDANOVITCH VENIG'S "RUSSIAN GIRL," dating from 1889 and the

well founded. And yet our consideration goes out equally to the old lady who keeps her "hand" so carefully out of sight; and what a sly smiler is the elderly third party! In the "MOSCOW RAG FAIR" this discriminating study of types is repeated with infinite variations and yet always judiciously over the whole crowded composition, the motions ranging from the grin of the round-faced girl in the middle distance, with the sun on her cheek and the tip of her nose, to the care of the anxious mother and the squalling child in appropriate shadow in the corner. In the "SMOKERS," what a very good study of idlers sunning themselves; and how greasy and plausible is the old wayfarer, eating the soup of charity while he endeavors, between spoonfuls, to persuade his dull young entertainer into purchasing some of the religious books and relics which constitute his ostensible stock in trade. But in most of the works of this plain-stating contemporary art—invaluable as documents—there may be found much more suggestion of the kodak than of Jeniers or Van Mieris.



PHRYNE. Henry Hippolytovitch Siemiradsky.

Many of the better and less purely photographic renderings are reproduced for this work in the full-page photogravures and etchings and the textual plates. Here is TVOROJNIOFF'S "LAY BROTHER, SELLER OF IMAGES," for instance—of the same trade as Makovsky's "Wayfarer," but very different in quality. This brother has a certain simplicity of soul painted on his vacant, open-mouthed countenance that induces confidence at once, while only extreme youth or ignorance could be persuaded to put faith in the other. In this neat and exact rendering of differential character is legitimate scope for art. The "Lay Brother" was painted in 1888, and is owned by the Academy. Likewise the property of this institution, and a year younger, is the "GRANDMOTHER AND GRANDCHILD," also here given—the short and simple annals of the poor related entirely without affectation or the lugging in of sentimentality, but with that suggestion of grotesque pathos which the poor themselves, in the flesh, so often, alas! furnish. These two serious and well-studied pictures are the only works contributed by this artist. Another canvas in which the spectator's emotions are appealed to much in the same way, though it is a more conventional work, is PIMONENKO'S "EASTER HALLOWE'EN," a technical study of candle-light effect with the necessary human interest added. If a piece of tallow is melted and dropped in water, on this mysterious eve, and then held up so that the light of a candle or lamp will throw its shadow on the wall, this shadow will certainly take the profile of your true love who is coming to marry you within a year. Naturally, this is a serious and important prognostication, and not to be undertaken with

and conviction in his work. His Eleusinian crowd takes the properly disposed attitudes of attention and admiration, but they are not very enthusiastic over the beauty's beauty; nor, indeed, does the passing tourist experience any very lively emotion for her. It may be noticed here that this Athenian lady is not to be confounded with she of the same name who, when accused of impiety, promptly secured an acquittal by unveiling her bosom to her judges. Gérôme, with a somewhat questionable taste, makes her unveil completely, with the same result, but the bewildered, bedazzled, almost awe-struck, admiration of his old men before this vision may be contrasted with the correct academical grouping of Siemiradsky's populace.

Makovsky goes still further afield in his big canvas, the "Bacchanal," and although he is, generally, a painter of much less importance than Siemiradsky, it may be doubted whether he has not here come nearer the mark than his much better equipped rival. The problem to be faced in undertaking the representation of one of the wine god's orgies is, of course, that of reconciling the *abandon* of the subject with the restraints imposed by the "style" of good art. Here, an intelligent attempt has been made to do this, by the beauty of the sylvan amphitheatre in which the festival is set, the introduction of the ruined archway, the classic festoons, the statue of Pan, and the decorous group around old Silenus at the left. The dancers in the centre are enthusiastic enough probably, but many of them are neither Greek nor Roman in character or drapery. The two fauns are among the best studied figures, and do the most to preserve the antique flavor. This picture is very much better in every way than the "Judgment of Paris" which Makovsky sent to the Paris Exposition of 1889, and which was afterward purchased and transferred to this country by a misguided collector. The "Attiring the Bride" is of the same style as the "Russian Wedding Feast" and "Choosing the Bride," also owned in this country, the period chosen being that of the splendor of the old boyar families in Russia before the



PUGATCHOV, THE DON COSSACK, WHO PERSONIFIED THE CZAR PETER III. Vasily Grigorievitch Perov.



THE COUNCIL OF WAR AT PHILY—1812. Alexey Danilovitch Kivshenko.

property of the Academy, and which is calculated to give the untraveled visitor a very favorable impression indeed of the holiday costume and countenance of the young women over whom the Czar rules.

Against these generally serious and reliable statements of facts and appearances may be set the large and much embellished presentations of the two painters who stray off from these realistic paths. SIEMIRADSKY and CONSTANTIN MAKOVSKY are both well represented in these galleries, and attract their appropriate share of the popular attention. The former—most famous, probably, because of his "Nero's Living Torches," which procured him a medal of honor and the cross of the Legion of Honor at the Paris Exposition of 1878—sends two large canvases to demonstrate the extreme range of his themes, "CHRIST IN THE HOUSE OF LAZARUS" and "PHRYNE." The latter sends three, the immense "BACCHANAL" reproduced by our photogravure, "ATTIRING THE BRIDE" and the portrait of a lady. There not being much religious fervor left in modern art we may not look for it in the work of a painter who takes such long jumps as from the feet of the guest of Mary and Martha to those of Phryne, showing herself naked on the sea-shore to all Greece, but there are certain arrangements to be painted over both titles, and M. Siemiradsky sets out to show us that he is the man to do it. For the first, he has set his scene—with a very good pictorial instinct—in one of those open, trellised Eastern courts which he haunts, as in the "Danse des Glaives," "Chanson de l'Esclave," and others; the conventional and academical figure of the Saviour sits in sun and shadow on the stone bench, the attentive sister—likewise conventional and academical—at his feet and the inattentive one, in the background absorbed in those household duties which she considered of so much importance. This painting, dated 1886, belongs to the Academy collection, while the "Phryne" is the private property of the Czar. The latter, an immense and crowded composition, is a learned and somewhat pedantic restoration of the famous incident of the most beautiful mistress of Praxiteles appearing on the sea-shore after her bath as Venus Anadyomene, from which incident the sculptor drew his inspiration for his statue, afterward the glory of the Cnidians. The Russian painter builds up his composition with great labor and ingenuity and great variety of incident, even to the preparation of a human Cupid in the foreground by the addition of wings and a bow to a pretty, smooth-skinned boy, but there is a certain lack of sincerity

Grand Duchess Sophia Vitovtovna, in 1433. The painter of this terrible scene is PAVEL PETROVITCH CHISTIakov, and as we pause before it we are reminded again, in the conventional scowls, the attitude, the forcible-feeble action, of other fine old ambitious canvases of the turgid Teutonic school. The Imperial Academy proudly claims this masterpiece as one of its own.

From these examples of the historical school of contemporary Russian art it is a relief to get back again to the more unpretentious domestic genre and landscape, or even hunting pieces. Of the latter

there are a few excellent examples in both the Russian and German galleries, the painters of both nations frequently making the most of the very brilliant and paintable effects to be gotten from the snowy wastes over which the bear or the wolf is pursued. The subject selected for these pages is, however, more novel, and may be considered as something of a tax on credulity by tarry-at-home hunters. The artist, M. ALEXEY DANILOVITCH KIVSHENKO, assures us that it is possible to ride a wolf down, over these long grassy plains, leap from your horse on his back and bear him to the ground, avoiding his ready jaws by a good grip on each of his ears. What you are to do with him then he does not further explain, especially when your dogs are as unwilling to interfere in the controversy as these long-nosed hounds evidently are. Probably the bold chasseur will have to maintain his grip and his seat until his comrades come up from the rear and cut



RETURNING HOME. Leonid Pasternac.

Isegrim's throat. The catholic Academy also owns this canvas, as it does another of the painter's here shown, very different in theme, the COUNCIL OF WAR held at Phily in 1812, at which it was decided to abandon Moscow to the French invader.

Nor is this all, the versatile painter exhibits two more works each different from all the others. One is a sort of *L'Assommoir* subject, a workshop interior scene with women quarreling fiercely over their task of sorting feathers, and the other is an equally well rendered Eastern landscape, reproduced on page 60, the "CRATERS OF LEDGI," or Lediassi, or Ledja. This volcanic plateau, the Argob of the Hebrews and the Trachonitis of the Greeks, derives its modern name from the innumerable fugitives who have sought shelter in its inhospitable wastes, the limestone and clay of its original soil being

time of Peter the Great. The barbaric magnificence of costumes, furniture and accessories supplies the painter with an opportunity to display the richness of his palette—a richness which is frequently rather meretricious.

Among the canvases dealing with subjects taken from Russian annals three or four of the most characteristic have been selected for reproduction in this work. VALERIAN IVANOVITCH JACOBY is one of the older painters—having been born in 1834—who rose to eminence in the reign of Alexander I., painters with more or less native talent which was more or less confounded by precepts derived from the study of the Italian old masters and of the German ones of the beginning of this century. Jacoby



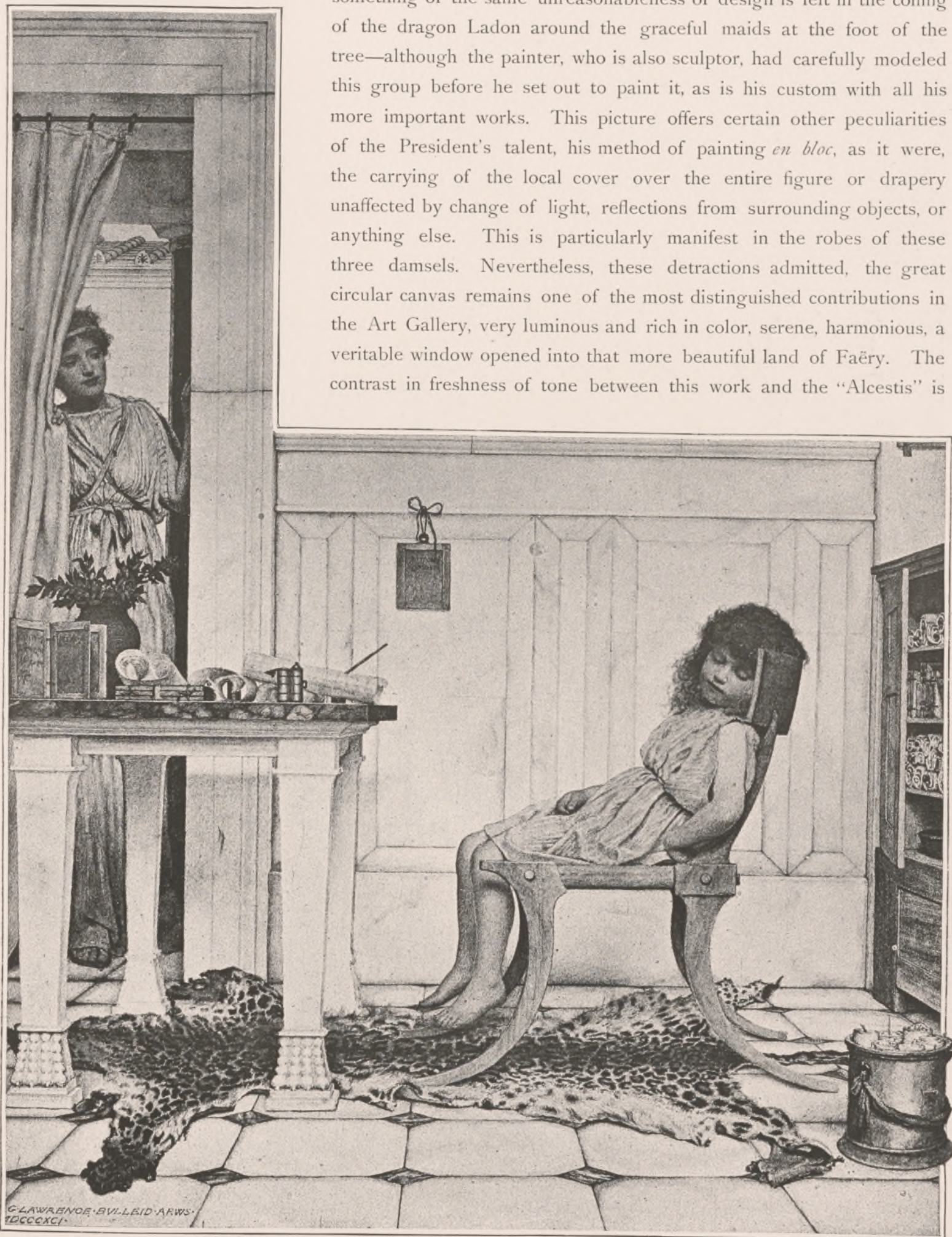
SPANISH WOMEN. Constantine Korovin.

is much more Teutonic than Italian, but he has long enjoyed great honors in his native land, and the great Trétiakoff gallery contains at least one of his ambitious canvases. He has been addicted to subjects taken from the French revolution, but his present contribution, "THE ICE PALACE," has to do with a Muscovite story, and is from the Academy collection. One of the customs of these chilly carnivals at St. Petersburg in the eighteenth century was the perpetration of the grim joke here represented—the enthronement of an unfortunate couple who might have earned the displeasure of the Czar in gala attire in icy state within the walls of the palace till they were more or less frozen. Here we see a crowd of maskers trooping in with flowers and music and mock refreshments to do honor to their congealed Eminences—the court dwarf, muffled in furs, ironically presenting a fan to the lady who seems to have succumbed to the trials of her state. Her partner, his cocked hat protecting his feet from the icy footstool and his hands buried between his frozen thighs, seems entirely unable to appreciate the pleasantry. This sorry subject is treated much in the manner it deserves, without dignity and without any particular style of design or color.

Much more valuable as a work of art is the falcon picture by ALEXANDER DMITRIEVITCH LITOVCHENKO, also from the Academy collection. These noble birds of the chase, we are informed by the catalogue, are those of the Czar Alexey Mikhailovich, and the slim and youthful artist seated in the foreground engaged in depicting one of them is the Italian ambassador at the court of St. Petersburg, Calvucci. The falcons are held on the wrists of attendants in the Imperial livery, and the midmost one, proudly held high in the air and the object of the artist's attention, is the favorite bird of the Czar. The incident takes place in an apartment furnished with Oriental luxury, and is discreetly rendered. Among the full-page photogravures may be found a reproduction of a more turbulent scene, also taken from these early annals, the tearing off of Dmitri Donskoy's girdle from Duke Vassily, "the One-sighted" or "the Squint," at the wedding of the Grand Duke Vassily II., "the Dark" or "the Obscure," by the

but perhaps this was his intention, and in its midst his attention is suddenly called to the arrow that falls from the blue above and pierces his scaly back. In the much serener scene of the "Hesperides"

something of the same unreasonableness of design is felt in the coiling of the dragon Ladon around the graceful maids at the foot of the tree—although the painter, who is also sculptor, had carefully modeled this group before he set out to paint it, as is his custom with all his more important works. This picture offers certain other peculiarities of the President's talent, his method of painting *en bloc*, as it were, the carrying of the local cover over the entire figure or drapery unaffected by change of light, reflections from surrounding objects, or anything else. This is particularly manifest in the robes of these three damsels. Nevertheless, these detractions admitted, the great circular canvas remains one of the most distinguished contributions in the Art Gallery, very luminous and rich in color, serene, harmonious, a veritable window opened into that more beautiful land of Faëry. The contrast in freshness of tone between this work and the "Alcestis" is



A CUSTODIAN. George L. Bulleid.

covered, it is said, to the depth of two hundred metres by the lava vomited from the cones of Haourân, and this surface, still smoking, tormented by constant explosions of gas and rent in every direction by the chasms caused by the contraction of the lava, offers almost inaccessible defiles to the hunted. And yet it possessed in ancient times, according to the Hebrew chronicles, numerous cities and very many villages. It lies in the northern part of Palestine, on the other side of the Jordan, between Anti-Libanus and the Arabian Mountains. MM. BODAREVSKY and DMITRIEV-ORENBURGSKY are concerned with things nearer home, and their literal, realistic relation of incident, or detail of manners and customs, is noticeable even in these galleries. The former sends only one painting, the "WEDDING IN LITTLE RUSSIA," and the latter, three, from which we select the "SUNDAY IN A VILLAGE." The former is particularly exact and painstaking in its rendering, the intervention of the painter between the subject and the spectator being scarcely apparent; the latter is more evidently "arranged" a little, but not too much, and the succession of types and individualities and incidents seems exceedingly plausible and



MUSHROOM GATHERERS RESTING. Vasily Andreievitch Golinsky.

natural. To stand before this canvas is to have very much the sensation of being set down in a Russian village on a Sunday afternoon. ISAAK ASKNASIY is represented by three paintings all concerned with the history or ritual of his people, the most original in conception being probably the "PARENTS OF MOSES," reproduced for these pages.

The "daughter of Levi" has prepared the ark of bulrushes, daubed with slime and pitch, for the goodly man child of three months, whom she can no longer keep concealed and, having deposited him therein, kneels for a farewell prayer beside it. The man child himself sucks his thumb in tranquillity, but keeps an attentive eye on his mother; the father, knotted and bowed with the toil on Pharaoh's pyramids, sits and looks on. It may very well have happened much in this way.

With the exception of IVAN CONSTANTINOVICH AYVASOVSKY, none of the Russian artists contribute more than three or four works, and most of them only one or two. This painter, however, whose name is much better known generally in Europe than those of most of his compatriots, sends no less than nineteen canvases, five of them illustrating incidents in the life of Columbus. Being a marine painter, these subjects are rendered with a fine, big accompaniment of sea and sky, as in the "ARRIVAL OF THE FLOTILLA ON THE AMERICAN SHORE," reproduced for these pages. KOVALEVSKY'S "EXCAVATIONS IN ROME," reproduced for these pages, a work representing an immense amount of labor, is generally well painted, in some parts better than others, but suffers even rather more than is necessary from the lack of concentration and composition so difficult to overcome in these works in which the interest is so scattered. The variety of incident, attitude and type is well maintained, and the good drawing and

* modestly compares his own work with the Book of Job, and ingenuously admits that he no more expects popular approval for his metaphysical painting than he would for that piece of literature if issued by a modern publisher! It is but just to admit that this admirer, quoted above, finds the work of Mr. Alma-Tadema and Mr. Poynter in "pleasing" contrast to the other. The well-known "LOVE AND LIFE," shown in this country at the exhibition of his works some years ago and at the Paris Exposition of 1889, may be seen in the initial of this chapter—protecting Love, strong and merciful, the flowers springing up in his footsteps, leads the naked and trembling soul up the rocky steps of this mortal world—another version of the allegory presented in "Love and Death," in which little Cupid strives in vain to bar the entrance of the household to the King of Terrors.



THE GAMBLER'S WIFE. Marcus Stone, R. A.

All things being paintable, more or less, the field covered by the artists of the British school includes, naturally, many restorations of the life of antiquity, in which the explorers find somewhat more solid footing than in the uncertain land of allegory, the latter being a dubious region where all lights go out but those of genius. In the plates inserted in the text of this chapter will be found four selected from the varying points of view which this pictorial archæology takes on. MR. GEORGE L. BULLEID'S "CUSTODIAN," found among the water colors, is simply the cheerful domestic, the sort of thing that Mr. Alma-Tadema would do if his hand were not so heavy. Nothing can be more natural and pleasing than the figure of this little Roman maid, gone sound asleep in her chair—as was to have been expected—quite



NAAMAN'S WIFE. Frank W. W. Topham.

quite noticeable, the latter seems to have faded and darkened. The fourth of these canvases, the portrait of Captain Burton, the explorer, "lean and rugged and brown," exhibited at the Royal Academy of 1876, is always reckoned as one of Sir Frederick's masterpieces.

In the sculpture department, outside the picture galleries' doors, he is represented by the same two bronzes that he sent to Paris in 1889, the learned, almost classic, statue of the "Sluggard" twisting his body, as he yawns, on his immovable legs, and the amusing little figure of the very thin and undeveloped young girl looking backward over her shoulders at the frog behind her heels.

MR. GEORGE F. WATTS, R. A., still remains a painter with two missions, to one of which he was truly called and to the other, probably, self-elected. Long ago Mr. Palgrave set down in advance for him the probable judgment of history, something to the effect that "all the world will prefer his work in which he

displays his refinement, grace and fancy, to his attempts in the *terribile via* of life-size allegories." Nevertheless, it is in the latter road that the painter still persists, scorning, we are informed, like Mr. Burne-Jones, to paint either for exhibitions or "up to exhibition pitch," and the latest form of his creed, as defined by one of his admirers, is worthy of consideration as a contribution to the characterization of one of the only two national schools of modern art, according to M. Fernand Cormon, quoted elsewhere. "Fine painting" is something "which Mr. Watts has long since rejected in favor of one more compatible with the painted exposition of human thought." Why indifferent painting should be better for this exposition, is not stated, nor why that sincere brush-work which Mr. Watts puts into his portrait studies should not be suitable for other expressions of human thought. "The artistic creed of Mr. Watts is well known; he would exalt painting, and sculpture too, from a glorified handicraft or art to the most elevated medium of intellectual and emotional expression, of æsthetic and ethical exposition—would place it, in fact, on a level between the other highest arts, with poetry on this side, and music on that . . . Could the artist's ambitions be realized, he would elect, we believe, that the great series of his symbolical works might be judged far away from the noisy arena of the Royal Academy—say, in the room of the Elgin Marbles in the British Museum—with the mind attuned by the reading of the first two books of 'Paradise Lost,' and by hearkening to Beethoven's 'Moonlight Sonata.' What place has such a man in the competition for applause by choice of subject or excellence of technique? He has been described as a visionary; and so in a sense he is. His vision is the glorification of his art's mission; his practice, the sounding of the human mind and heart, and his aim, the representation to the eye of human passion and even of metaphysical reflections." Mr. Watts

sculptural feeling is shown in the arbitrary manner in which the graceful group of Selene and Endymion is joined to the heads and necks of the plunging winged horses. More of this variability of temperament may be seen in the two works sent by Mr. Conrad Dressler, a big, commonplace medallion of the first stage of life according to the melancholy Jacques and a very handsome, distinguished bronze bust of a sort of Sir Joshua Reynolds "Bacchante," curiously original and interesting.

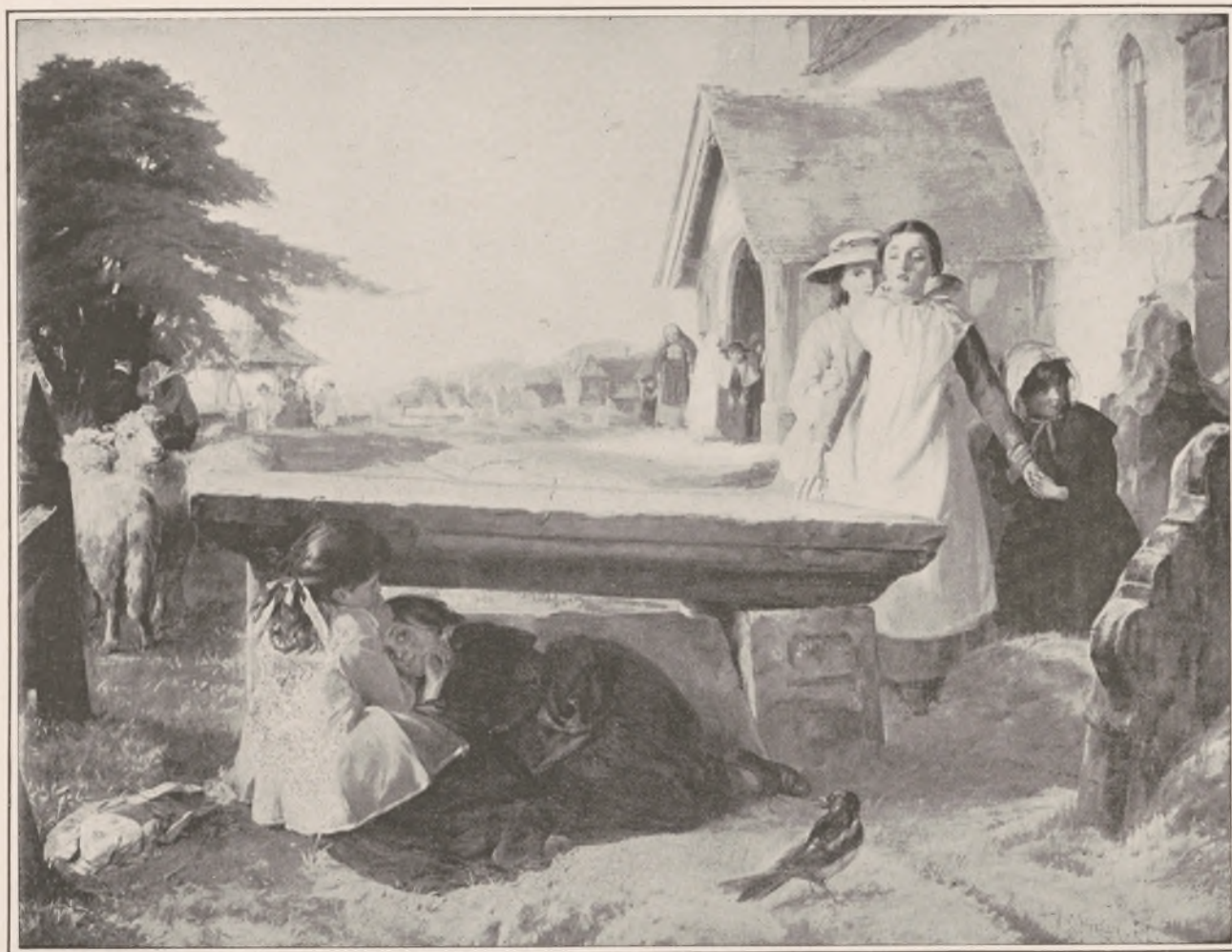
Mr. Watts, the painter, is represented in this outside gallery by another version, this time in bronze, of that twisted, tormented bust of Clytie, with which he has more than once sought to supersede the well-known antique, serene if somewhat insipid, version. Much more successful is the "CAPRICE" of GEORGE FRAMPTON of London, a life-size, bronze nude figure of a dancing girl, standing on tiptoe in her slippers and balancing in her hands sprays of the teasle plant. Of his three other works, the best is the half-length marble figure of a "Singing Girl." The "Caprice" was first shown at the Royal Academy of 1891, and was voted by the critics to be "something French." At the same exhibition



LOUIS XI. Seymour Lucas.

appeared also another work shown here, a "Morpheus," by John W. Goscombe, of which one of these commentators said, quite justly:—"A certain meanness of proportion, a certain infelicity in the choice of the model, militate against the complete success of Mr. Goscombe's marble statue, 'Morpheus,' which excels, nevertheless, in certain rare qualities peculiar to Greek rather than to modern art. The whole of the undraped figure, not less than the half-hidden face, expresses, with a harmonious consensus of the component elements, this main motive of drowsiness, and does so with a reticence and a rhythmical balance evidently derived from classical example." That this sculptor is not wholly classic is shown by his second contribution, a carefully studied and excellently rendered head of a very old woman. Another of these worthy realistic studies is that of a "Ruffian," bronze bust by Miss E. M. Moore of London. Mr. Henry Holiday, on the contrary, is mildly classic, his full-length, recumbent figure of a sleeping girl being founded upon the famous "Ariadne" of the Vatican. Mr. Horace Montford sends a very indifferent "Birth of Venus," and a better bronze statuette, "Threatened Reprisals," of an old subject,

without consideration for the importance of her office. MR. J. R. WEGUELIN, in his "MAIDENS' RACE," has been also more concerned for the general quality and style of his painting than for any considerations of learning or morality. He has found an excellent subject in that commendable Hellenic custom which looked toward providing healthful mothers for the future State, and has made a good composition—his tender virgins, somewhat too much alike, waiting impatiently in a fluttering row the signal that is to send them down the long course like arrows. This picture is from the collection of the Earl of Eldon. MESSRS. HERBERT SCHMALZ and VAL C. PRINSEP are much more serious and didactic in intent—the former, indeed, has certain very serious opinions concerning the duty of the "Christian painter," which he expounds, from time to time, in public and private. His large canvas, "FAITHFUL UNTO DEATH: CHRISTIANÆ AD LEONES!" first exhibited at the Royal Academy of 1888, is one of those dramatic scenes of Christian martyrdom in Roman times which the painters will probably continue to paint



HIDE AND SEEK. John Callicott Horsley.

indefinitely—the Impressionists, possibly not, but the realists and the mystics of the Society of the Rose & Croix, certainly. In the somewhat unnecessary nudity of his victims Mr. Schmalz seems to have borrowed a suggestion from the French school; or he may have intended to demonstrate the extremity of the sacrifice. Mr. Prinsep, A. R. A., is more hortative and much less pictorial; his canvas requires a literary explanation which is, that this Christian slave, in his holy zeal, has thrown down and broken one of the most valuable idols of this Roman household of the time of Diocletian, and is accordingly put in chains and brought before his mistress preparatory to being appropriately flayed. Seizing this opportunity he proceeds to expound, with more or less effect upon his hearers, excepting only the Vicarius, the slave-driver, whose anticipatory attitude is the best in the composition. This picture, exhibited at the Royal Academy of 1892, is quite a departure from the painter's usual walks.

After the President's name the most popularly-distinguished probably is that of MR. LAURENS ALMA-TADEMA, R. A., and a reproduction of one of his latest and most appreciated works is accordingly

the "Northwest Passage" do not find rather cause to grieve than to rejoice in his demonstration at Chicago, important though it is. In England it is said that the progress of years has somewhat affected the baronet's art, but it may more charitably be thought that a certain frostiness has settled on his judgment. Otherwise there could have been selected from among even his modern work something better, something less strictly popular and commercial, than most of these canvases, four of which are for sale. In none of these is there anything of that subtle and intelligent combining of figures with their landscape to make an artistic unity which the English painters do rather better than any others, and which no one does better than Sir John when at his best. As in his "Vale of Rest," now in the Tate



SUMMER. G. P. Jacomb-Hood.

Collection, and first exhibited in 1859, or the "Blow, Blow, thou Winter Wind," of the Royal Academy of 1892.

It is rather discouraging to discover that one of the most goody-goody of these popular pictures—after the famous "Bubbles" owned by a famous soap-maker—is lent by the President of the R. A. This is a very nice young woman "Shelling Peas." And there is the "Last Rose of Summer," and "Sweet Emma Morland," and an "Ornithologist," in the bosom of his family, very much of the same kind. Much better is the landscape, "Halcyon Weather," from the Royal Academy of 1892,—though it has



TOMBOY. Kate Perugini.

been objected to this work that the painter has borrowed from two different seasons to get his Saint-Martin's summer. Almost equally well intrenched in the popular favor is Mr. Poynter, R. A.,—his great picture of "Israel in Egypt" being still a hallowed tradition in the household of the British Bible-reading art connoisseur, and the painter's high reputation not to be impaired by the carpings of the latter-day critics who couple him with Sir Frederick Leighton as an "avowed emulator of classic ideality," but find them both too cold and deliberate in artistic temperament, and too feebly inspired from within, to leave any very shining mark on the art of their day. Mr. Poynter is not represented at Chicago by any of his great quasi-historical compositions, his most important work being another version of that "Diadumene" first seen at the Royal Academy of 1885. In the original, the bather, poised on the marble steps of her bath and twining around her head that *diadema*, or white fillet, from which she gets her name, was nude. In the present picture, dated 1893, she is lightly draped, and in both, the size of life. The good painting of the marble and some of the other accessories is remarkable in this canvas, as it was in the original,—especially of the marble steps both above and below the water. Mr. Poynter is further represented by a flower piece and by two of his genre subjects of late years, half-length studies of classic maids sitting by a sea wall or on a terrace, and also by a pretty water-color garden scene.

a bacchante proposing to clip Cupid's wings. Among the nude figures not already mentioned may be cited Roland Rhodes' bronze statuette of an "Egyptian Harpist;" among other good work, Mr. John M. Swan's little bronzes of certain felidæ, and among the pretentious and unworthy, Mr. George Tinworth's uncatalogued big, terra-cotta Scriptural reliefs, which the London critics unkindly dispose of as "humorous."

To return to the painters—who have nine hundred and thirty exhibits to the fifty-three of the sculptors—we find that Mr. Alma-Tadema, in addition to his work in the American loan section already noticed, has sent three important compositions in oil and one in water-colors. Of these, two, the "Audience at Agrippa's" and the "Sculpture Gallery," are well known; the "Dedication to Bacchus" and the water-color, "Calling the Worshippers," are more recent, their respective numbers, as carefully set down by the painter, for the benefit of posterity, being, *clxi*, *cxv*, *ccxiv*, and *ccciii*. In the "Dedication to Bacchus," the head of the wine-god's procession debouches on the platform of his



CORRIE, ISLE OF ARRAN. John Macwhirter.

temple and is solemnly met by the priests and attendants, arranged and costumed with great ingenuity, learning and discretion—no one forgetting for a moment that they are to appear before a London audience, and that therefore any of those little enthusiasms which Livy narrates and which the consuls finally exterminated, are not to appear. The painter's wife and daughter are also exhibitors, the former with three paintings and the latter with a water-color of the drawing-room in her father's house, and a portrait in oil. Mrs. Tadema's contributions are pleasant domestic scenes,—two or three young girls playing "Battledore and Shuttlecock," exhibited at the New Gallery, in 1890, and rather thin and cold in technique; two children dreaming before the fire, and a very small maid; "Always Welcome," comfortably installed on the side of the invalid's bed. The two latter are much better in painting qualities, and the last is charming. Another of the great names of English art is that of Sir John Millais, but it may be doubted whether the old admirers of the painter of the "Huguenot Lovers" and

pages in an etching, is more characteristic, and much more cheerful and commonplace, in its rendering of the graces of the young Pretender. Mr. P. H. Calderon, still of the Academy, an artist whom the London critics alternately laud and abuse, is represented by only one canvas, a two-figure piece, the "Farewell," so soberly and discreetly painted that one is inclined to wonder somewhat at the inequality of work that can occasionally bring forth such ironical philippics as this:—"Not much less meritorious are the several exhibits of Mr. Calderon. Last year, as we all remember with pain, Mr. Calderon



OLIVER TWIST. "HE WALKS TO LONDON." James Sant.

fell from the ranks of righteousness, and imitated the foreign painter Bouguereau. This year he is himself again. The delusion has passed, and he comes to us bearing gifts of the old incomparable strain. His *Andromeda* is of the finest kid; the rocks to which she is attached are of the rarest pasteboard; the seas that rage at her feet are of the richest and crudest ultramarine, the purest and paintiest flake white. In 'Morning' he has realized for us a Genius of Strawberry Ice—the first, the only one, in painting. In 'The River' he is radiant with English sentiment, a system and epitome of the great traditions of our Royal Academy of Arts. After these flights, as of the Theban eagle, the 'sweetmeat statuary' of Mr. Edwin Long, his delicious 'confectionery in paint,' might well be found wanting in excitement and in savor."

But good painters are to be found even in the Academy, and some of them have come to Chicago. The late Frank Holl was one of the most successful, as he was one of the most national in his traits—even to the extent of importing the determined woe of his earlier compositions into his later portraits of prosperous sitters, the funereal gloom of "The Lord giveth and the Lord taketh away," for instance, into the portrait of Sir Archibald Cumbleson, Bart. At least, this charge has been brought against him. His five portraits at Chicago were all good examples of his generally sincere, conscientious work, with no special charm or originality of brush-work or of insight, but with the air of looking like the sitter. In the long stretches of these galleries the spots made by the portraits are not very numerous, and these works nearly always strike the spectator as important examples—which is much more than can always be said of the presentations of sitters in painting exhibitions. Professor Herkomer, for example, sends his picture of the handsome, frowning Miss Katharine Grant, painted in 1885 and shown at the Paris Exposition, but he also sends, under the title of "Entranced—"In some diviner mood of self-oblivion solitude," another portrait of a lady that is even more of a complete misfit than the choice of subject foreordained it to be. His third contribution, or rather his first in importance, is the famous "Last Muster," the work which established his reputation when first shown at the Royal Academy in 1875, in his twenty-sixth year. The applause with which it was received was re-echoed in Paris at the International Exposition three years later when it received a medal of honor. This picture is in the collection of Mr. W. Cuthbert Quilter, M. P.

Mr. Orchardson, R. A., sends only a portrait group of a mother and child, though his reputation—which is much greater in Great Britain than elsewhere—has been founded almost exclusively on his

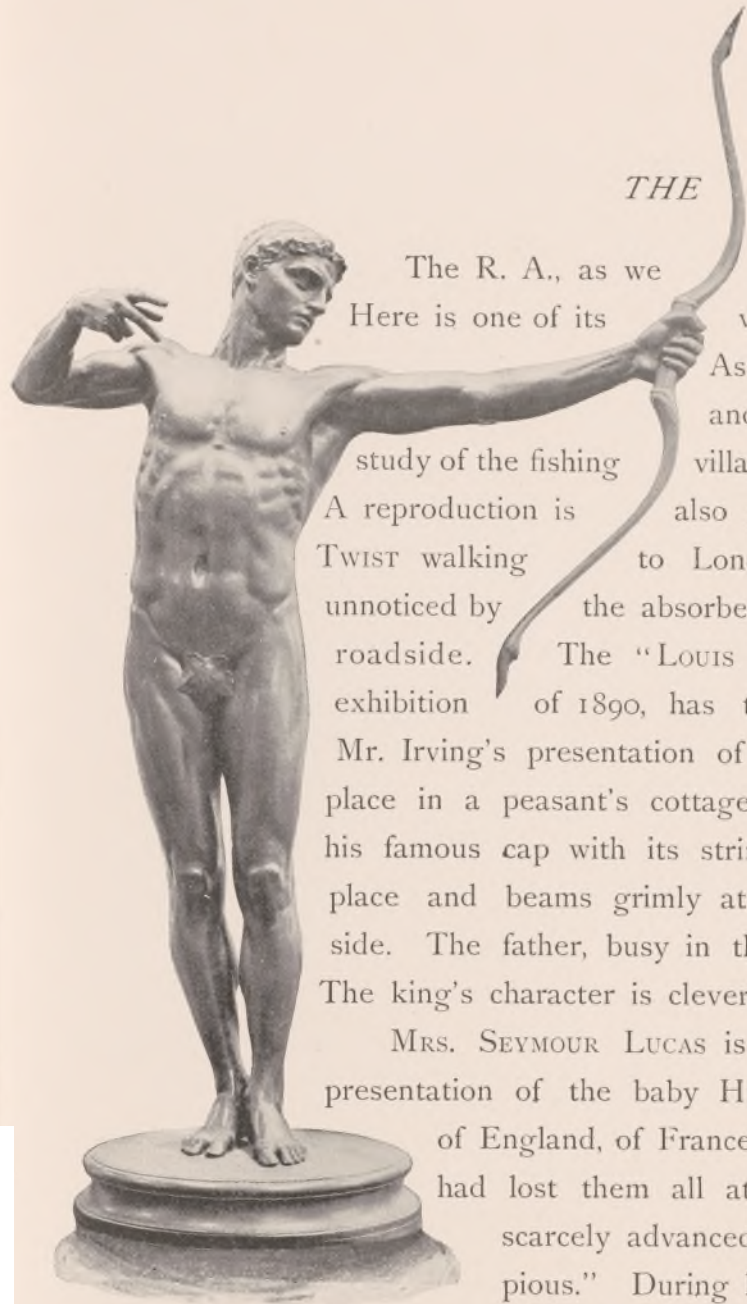
Mr. J. W. Waterhouse, A. R. A., is a painter of antique themes of a very different quality. With one or two exceptions, he is the youngest of the Associates, and he was elected on the merits of some dozen pictures only, the work of as many years. Not only does he range through a very extensive choice of themes—as from the strictly Alma-Tadema of “Mariamne” or the “Emperor Honorius” to such bits of pure imagination as the “Sleep and Death” of the R. A. of 1874—but he shows at one time French influences, is at another purely original, or catholic, and lately, in two pictures at least, seems to manifest a tendency towards Mr. Burne-Jones which is to be deprecated. It is said that he, himself, would choose to be represented to posterity rather by this latest manifestation, the “Danaë” of 1892 for example, than by any other. At the Chicago Exposition, however, as at that of Paris in 1889, his exhibit is confined to the “Mariamne,” first shown at the Royal Academy of 1887, and this choice, on the whole, is probably to be regretted, valuable as this work is. The painting of the marble stairway in the foreground and of the marble and metal lion is quite admirable, but otherwise the picture scarcely shows Mr. Waterhouse at his best. It is Josephus who gives us the story of this unhappy queen of Herod the Great, delivered by him to death at the treacherous instigation of his sister and mother, Salome and Alexandra, jealous of her and irritated by her taunts as to their meanness of birth. So “she went to her death with an unshaken firmness of mind, and without changing the color of her face, and thereby evidently discovered the nobility of her descent to the spectators, even in the last moment of her life. Thus died Mariamne.” The painter shows her slowly descending the steps of the *prætorium*, draped in white and chained with gold, casting a proud but reproachful look at her cowering husband and his shamefaced mother beside him.

Another painter with an extensive range was the late JOHN PETTIE, R. A.,—almost any, not too imaginative, figure subject being within his appreciation, from grave historical incidents to humorous genre, or even sporting incidents. His important work, “The Traitor,” first seen at Burlington House in 1889, appears in all the official catalogues of the Chicago Exposition, but was not present. In its stead is shown a much simpler and stronger work, one, indeed, that in its sombre and most unsparing presentation of a tragic and ignoble incident reveals unsuspected qualities of imaginative force in the artist. “MONMOUTH PLEADING FOR HIS LIFE BEFORE JAMES II.” is founded only too closely upon historical truth. When brought before the king, after the collapse of his brief rebellion, “Remember, Sire, that

I am the son of your brother,” he cried, throwing himself at the feet of the monarch,” it is your own blood that you shed in shedding mine.” “Your crime is too great,” coldly replied James. The wretched duke, his hands pinioned behind him, stoops so low before the king that his long wig coils on the floor; in his profile, red with weeping, may be seen the extremity of his abasement. The interview takes place in a bare and otherwise solitary apartment; it would certainly be unnecessary to relate the story any more clearly. Mr. Pettie’s second picture, “BONNY PRINCE CHARLIE,” reproduced for our



LEFT IN CHARGE. James Charles.

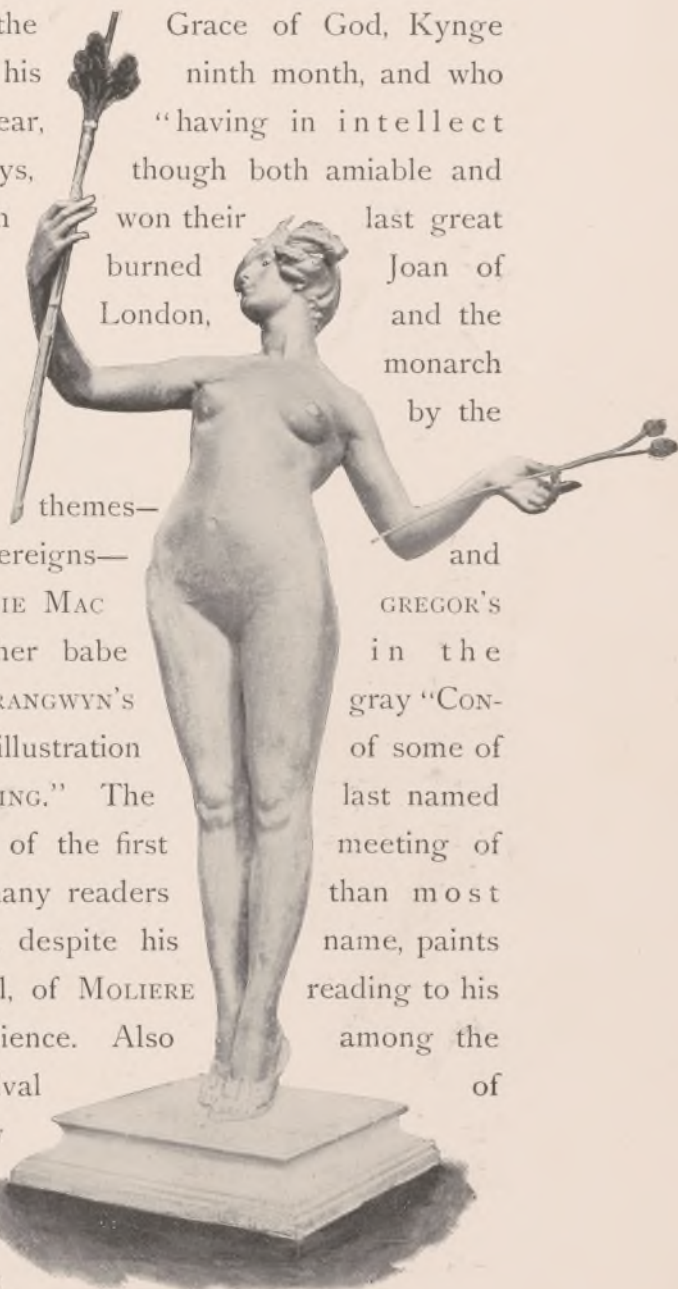


TEUCER. H. Thornycroft.

The R. A., as we have said, with all its faults, recognizes merit sometimes. Here is one of its very latest accessions, Mr. JOHN MACWHIRTER, elected from an Associate to a full Academician in this very summer of 1893, and represented at Chicago by three examples, the best of which, a study of the fishing village of CORRIE, ISLE OF ARRAN, is reproduced for these pages. A reproduction is also given of the graphic and somewhat pathetic version of OLIVER TWIST walking to London, by JAMES SANT, R. A., the shepherd's dog bounding unnoticed by the absorbed boy, and the shepherd himself disappearing in the mist of the roadside. The "LOUIS XI." of MR. SEYMOUR LUCAS, A. R. A., from the Academy exhibition of 1890, has the air of being inspired by a very well rendered scene in Mr. Irving's presentation of this amiable monarch. Here, however, the incident takes place in a peasant's cottage, the king, rather more sumptuous than usual but wearing his famous cap with its string of leaden saints, sits on a wooden stool in the chimney-place and beams grimly at the little girl who seeks refuge from him at her mother's side. The father, busy in the fire-place, grins, and the baby at table looks on askance. The king's character is cleverly rendered, but not forcibly.

MRS. SEYMOUR LUCAS is also an historical painter, and our etching reproduces her presentation of the baby HENRY VI. proclaimed "By the Grace of God, Kynge of England, of France, and Lord of Ireland," in his ninth month, and who had lost them all at his death in his fiftieth year, "having in intellect though both amiable and scarcely advanced from his cradle all his days, won their last great pious." During his nominal reign the English burned Joan of Arc; were expelled from France; saw Jack Cade in possession of London, and the outbreak of the War of the Roses. Mrs. Lucas portrays the infant monarch by the holding his *bilboquet*, dressed in white and ermine, and surrounded by the crimson drapings of his sovereignty.

Among the other paintings which are concerned with historical themes— and reproduced by etching for this publication, may be found MISS JESSIE MAC GREGOR'S young mother, in an orange-red gown, cowering over the cradle of her babe in the gray "REIGN OF TERROR," from the Royal Academy of 1891, MR. FRANK BRANGWYN'S "CON- VICT SHIP," from that of the following year, and MR. JOSEPH NASH's fine illustration of some of the manners and customs of the eighteenth century, "A WINTER MORNING." The last named meeting of the immortal "PICKWICK CLUB,"—a convocation much more real to many readers than most of the historical ones. CARL SCHLOESSER, who is a London painter, paints reading to his old servant his "La Foret," to judge of its probable effect upon an audience. Also among the full-page plates may be found the naval painter, OVEREND'S, spirited revival of the old-time maritime glories of England, "'VICTORY!' THE PRIZE CREW TAKING POSSESSION," of some ruined French or Spanish three-decker; Mr. FREDERICK HALL's amusing "RESULT OF HIGH LIVING," on the part of a pampered spaniel, first shown at the Royal Academy in 1892; the soberly and truthfully painted study of "THE FERRY" of some little



CAPRICE. G. Frampton.

figure subjects,—something between genre and historical. He has lately abandoned in a measure that too great fondness for yellows and for a sort of treacly sweetness of color which so long distinguished his works, but it is still somewhat difficult for the un-British to join in the very great laudation maintained in the Queen's dominions. "An artist to the tips of his fingers—a great artist," says Mr. Spielmann in 1890,—"he is a marvelous colorist; his brush-work is facile, original, and unfailing in effect." Of his three pictures in the Tate Collection, the same critic avers that "they display a level of excellence that posterity will assuredly contemplate with patriotic pride." "He has indeed such exquisite grace," says a biographer, "not of line merely, but of execution, that his brush," etc., etc. These are great qualities; and Mr. Orchardson was promptly taken to the bosom of the Royal Academy. The general excellence of Mr. Watts' portraits have already been alluded to, and his two in these galleries—of Robert Browning and of Walter Crane—are among the serious examples of British art represented. Though it can scarcely be said that the likeness in the latter case is striking. Mr. Watts is justly counted among the leaders in that revival of the art of portraiture in England which has taken place within the last twenty years, and which it is believed will be more permanent in its results than the corresponding advance in any other division of pictorial art. Millais, Herkomer, Holl and Oules are all thought to have aided in this uplifting, and the latter, also of the Academy, and represented at Chicago by two portraits, has been said, in his best work, to excel Mr. Holl as much in earnestness and grasp of character as the latter is his superior in breadth and general effectiveness of execution. And, while still in the pursuit of this branch of knowledge, the visitor may glance at the excellent portrait of a gentleman by Mr. Lockhart, of the Royal Scottish Academy, and at those of a number of pretty maids and young ladies by Messrs. Hacker, Perugini, Wirgman and Wortley, of no Academy at all.



SPRING-TIME. "THE ONLY PRETTY RING-TIME." Arthur Hopkins.



PERCÉ FISHERMEN, GULF OF ST. LAWRENCE. F. McKnowles.

AUSTRALASIA AND CANADA



"AS IN THE DAYS OF OLD." F. P. Mahoney.

THE colonies of the British Empire contribute a not unimportant exhibit to the general aggregation at Jackson Park. The two largest and most widely separated, those of Canada and of Australasia, are represented by separate buildings of their own, near the lake front, by separate galleries in the Fine Arts palace, and in most of the other capital divisions of the Fair. The Canadian building and that of New South Wales, the latter called the Australia House, stand near together, adjoining the Spanish Valencian Silk Exchange, and just across the road from the British Victoria House. The first named is a plain, rectangular pavilion, encompassed on all sides by a wide veranda, and embellished on the front and rear elevations by semicircular projections in the centre of the façade, that of the front rising in a circular tower above the roof. This edifice was designed by the Department of Public Works of Ottawa, and the interior is finished in native woods, highly polished to show the natural grain. Each province furnished the wood required to finish the rooms occupied by its commissioners, and the very first exhibit to reach the World's Columbian Exposition, it is said, consisted of thirteen enormous logs for this building. The productions of all the provinces are represented by samples of the mineral, timber, agricultural, manufactured, domestic, fisheries and dairy products,—including a block of pure nickel weighing 4600 pounds, and an eleven-ton cheese.

seaport town, by WALTER OSBORNE, of Dublin, and G. GOODWIN KILBOURNE'S "GOOD ACCOMMODATION FOR MAN AND BEAST."

Certain of the more important figure painters, leaders of movements and provokers of contention, are not represented in these galleries, large as they are, or not adequately represented, but one of the most important of the last generation, "one of the very last of the line of historical painters in England," who adopted "archaism," to quote his own words, as a man yields to fate, Mr. Ford Madox Brown, the master of Rossetti, has two examples, the famous "Romeo and Juliet," thin and flat and given to reds, and a small copy of his "Wicliff on Trial," designed for the Manchester Town Hall. Of the more promising of the younger figure painters certain typical examples have been selected for reproduction in these pages,—MR. JAMES CHARLES' sleepy old cottager "LEFT IN CHARGE" of the baby; MR. ARTHUR HOPKINS' almost too pretty "SPRING-TIME, THE ONLY PRETTY RING-TIME;" the figure from G. P. JACOMB-HOOD'S life-size, admirably-painted "SUMMER" bather; and that of MRS. KATE PERUGINI'S "TOMBOY." The "Wicliff" was shown at the Grosvenor Gallery exhibition in 1890, and the "Tomboy" at the New Gallery in 1892. The list of English painters of landscapes and marines is honorably led off by the name of Mr. Henry Moore, just promoted this summer of 1893 from his Associateship to a full Academician, and one of the most distinguished painters of the sea of any school. After him come several others, John Brett, David Murray, B. W. Leader and Colin Hunter, all A. R. A.'s,—not to mention H. W. B. Davis and Peter Graham, Academicians,—all of them represented in these galleries.



"MY CROWN AND SCEPTRE." T. C. Gotch.

The National Art Gallery of Victoria and the Australian Artists' Association are situated in Melbourne; Ballarat and Bendigo have public art galleries, and thirty-six schools of design are established in various parts of this colony. In South Australia, the National Art Gallery of the province and a school of design are located in Adelaide; Queensland proposes to establish an art gallery; Western Australia opened its first annual exhibition of



STONEHENGE, NEW ENGLAND. W. Lister Lister.

paintings in Perth in June, 1890, and Tasmania has an Art Society which holds annual exhibitions at Hobart. In addition to all these there is a comprehensive Royal Anglo-Australian Society of Artists under the management of a joint Committee of Guarantors from the three colonies. Even New Zealand has six Societies of Art, Schools of Art, Fine Arts Associations, etc.

As a recent writer on the "Art of Australia" remarks,—“Reverie, the cradle of artistic imagination, does not suit the frame of mind of pioneers,” and the themes which have inspired these newer artists are those which might be expected to spring most naturally from the soil of a new country. Not but what there have been instances of more imaginative painters,—there is Mr. Rupert C. W. Bunny, an Australian, for example, whose work is well known in England and who exhibited at the Salon of 1893, a so-called “Pastoral,” a young Orpheus, fluting on the sea-shore, a young girl's head on his shoulder and the fauns and the mermaids sitting attentive by. Unfortunately, this artist does not appear in the Jackson Park galleries. Probably the best-known Canadian artist in Europe—after Mr. Wyatt Eaton who has become practically a citizen of the United States—is Mr. Paul Peel, of the Royal Canadian Academy, recently deceased, who has exhibited at the Paris Salons and elsewhere certain genre compositions quite acceptable in technical qualities and sometimes with a charming touch of humor. Here, Mr. Peel is represented by a “Venetian Bather,” scarcely one of his best works. But in general this colonial art is of the more direct kind, as may be seen in the examples chosen for reproduction in these pages.

Much the most ambitious of these is MR. HENRY SANDHAM's cheerful, decoratively arranged,—perhaps a trifle too much like a scene from a light opera—“FOUNDING OF MARYLAND, MARCH 27, 1634.” The necessary negotiations with the native red men for the transferral of their rights are carried on in the foreground in the usual picturesque manner; the bulky movable property of the new settlers is carried ashore by the willing sailors; and in the middle distance Lord Baltimore's musketeers, drawn up with military precision, fire a salute in the air all along the line, like one man, without, apparently, attracting any attention to themselves. Mr. Sandham now lives in Boston, Mass., and is known in this country also as an illustrator. His picture will be found among the full-page etchings. Among the textual cuts are given three more compositions in which the circumstances of time and place have enabled the painters to form a more intimate acquaintance with their subjects—MR. KNOWLES' carefully studied and rendered *plein air*, “PERCÉ FISHERMEN, GULF OF ST. LAWRENCE,” and MR. G. A. REID's two interiors,

The Australia House is somewhat more classical and ambitious in design and ornamentation,—perhaps because it represents a newer colony, and was constructed by an eminent firm of Chicago architects. Across the front of the building extends a wide portico, the roof of which is supported by six Doric columns, two-and-a-half feet in diameter and twenty feet high; a large Doric pilaster at each of the corners repeats this motif; the exterior walls terminate at the roof in a cornice, with a frieze and a balustrade, and all the openings have molded architraves and cornices, with a pair of molded modillions under each window. From the wide central hallway which traverses the interior may be seen the interior of the central polygonal dome which crowns the edifice. In strong contrast with this sophisticated little palace is the Australian squatter's hut, situated on the eastern end of the small islet that lies south of the large Wooded Isle; and in the ethnological department may be found fourteen Australian natives. In addition to the usual large array of practical products furnished by young countries, there are some curious diversions among the exhibits from these colonies,—such as a remarkable astronomical clock from Sydney, forty-five feet high and twenty-five feet square at the base, and one of the largest gold nuggets ever found, weighing 3,040 ounces, and appropriately christened "The Welcome Stranger."

In the Fine Arts building proper the two galleries devoted to Canada are placed at the entrance of the big British section, as it were, opening off the east side of the great South Court—where they suffer much from insufficient lighting—and those of New South Wales, in the corner immediately above, on the upper floor, and also in Australia House. The Canadian pictures, oils and water-colors, number very nearly two hundred; those of the austral colonies, sculpture, paintings and drawings, two hundred and thirty; ninety-nine of these, however, are careful studies of Australasian flora, painted by Mrs. Ellis Rowan. These numbers are not so large when an account is taken of the proportion of art schools, institutions, etc., to be found in these outlying dependencies of the great world of art. In Canada, Ottawa has the National Art Gallery of Canada and the Art Association of Ottawa, the former under the direction of the Department of Public Works, and containing some representative examples of the great painters of the home country, and the other, aided and encouraged by the Princess Louise and the Marquis of Lorne, maintains a class for advanced study from the nude. In Toronto is the Royal Canadian Academy and the Ontario Society of Artists, both maintaining annual exhibitions; in



THE FORECLOSURE OF THE MORTGAGE. G. A. Reid.

Ontario, a School of Art; in Montreal, the Art Association of Montreal, and in St. John, New Brunswick, the Owens Art Institution. The Australasian colonies are still more numerously supplied. The National Art Gallery of New South Wales, in Sydney, is an important institution with a gallery of European paintings and aided by the government, the Art Society of New South Wales gives annual exhibitions, and there is also the Australian Academy of Arts, of the same city.



A DUET. Franz Simm.

GERMANY AND AUSTRIA



H. M. EMPEROR WILLIAM II. Max Koner.

UNLIKE the British fine arts commission—which avowed with considerable frankness that the principal object in the efforts put forth to obtain a worthy representation of British art at Chicago was to make a bid for the American market against their French rivals—the North German commissioner took lofty grounds. The art of the Fatherland, he averred, was sufficient for itself; noble, self-reliant and self-sustained, it had no need to bid for foreign approval or foreign purchasers. If the stranger appreciated it, very good; if not, there were connoisseurs and collectors enough at home. This was certainly a commendable spirit in which to get up a worthy national fine art collection, and there are evidences of this lack of commercialism in the exhibit sent. Both the artists and the Government took a great interest in this enterprise, important works were secured from private and public galleries, and the original government appropriation of 3,000,000 marks was greatly increased. In Austria, also, but

little effort was made to get together pictures to sell, but thirty or forty of these being found among the hundred and sixty-six canvases, the art commissioner declared. The Emperor has loaned several pictures from his private collection; and by both nations the results are said to be fairly representative of their modern art culture.

"FORECLOSURE OF THE MORTGAGE" and "VISIT OF THE CLOCK-MAKER." Mr. Knowles' fishermen are seriously absorbed in their occupation and not at all concerned about the painter; Mr. Reid's sitters have been more calculating, and have disposed themselves in the most advantageous manner with regard to lighting, effect, etc. Nevertheless, they contrive to render the situation very clearly, and the old clock-maker, with the window light sifting through his hoary locks, is conscientiously and naturally at his work. Mr. Reid exhibits a number of paintings, and Mr. Knowles only this one water-color. Both artists are members of the Royal Canadian Academy.

Landscape naturally occupies very much of the attention of the painters of a new society; and is naturally rendered by them in a more or less topographically-accurate method, but an example in which something more has been felt than the engineer or the photographer would have experienced in the same situation may be seen in the full-page reproduction of Mr. C. H. HUNT's rendering of the beautiful harbor of SYDNEY, a deservedly favorite subject with the Australian landscapists. This view is taken from the north shore, at early evening, and something of the peacefulness and mellowness of the oldest of legends seems to settle over this pioneer's bay. This painting is one of a loan collection exhibited by the Trustees of the National Art Gallery of New South Wales, Sydney, as is also Mr. W. LISTER LISTER's water-color reproduction of "STONEHENGE, NEW ENGLAND," in which the facts are judiciously given and the immaterial things mostly left out. And something of the real national flavor—evidences of being that growth of the soil which, we are told, all national art should be—may be found in Mr. FRANK P. MAHONEY'S "AS IN THE DAYS OF OLD," with its spirited and intelligent rendering of some nameless backwoods encounter. This picture was first shown at the annual exhibition of the New South Wales Art Society in 1892. The sculpture exhibit from these colonies consists of five works, three portrait busts, one in marble, some specimens of fruits in New South Wales marble, and a figure of "Diana" in New South Wales freestone.



THE VISIT OF THE CLOCK-MAKER. G. A. Reid.



"SUFFER LITTLE CHILDREN TO COME UNTO ME." Julius Schmid.

forehead, sunken eyes, a mouth unquiet, crabbed, willful, bizarre—everything that is intelligent and original. He is a sculptor of excellent parts, this Monsieur Begas."

Another distinguished name in the German records is that of Professor Max Liebermann, and the presence of some of his work was considered to be almost next in importance to that of Menzel's to complete this historic presentation of the contemporary national art. The period is long since past when this professor's talent was more appreciated abroad than at home and when his first picture produced such excitement and disapproval in the venerable and conventional art school of Weimar. His two exhibits at Chicago, the "Dutch Village Road" and the large "Flax Barn," both of them important compositions with many figures, are good examples of that conscientious study of nature, perhaps a trifle uninspired, to which—with the exception of his "Jesus Among the Doctors," of 1879—he has devoted his talent. Of the portraits of Professor Lenbach of Munich, two distinguished representatives have been sent to Chicago, and of very distinguished sitters, Prince Bismarck and Pope Leo XIII., both of them loaned by the Bavarian Government. The singularly cadaverous appearance of His Holiness—contrasting so strongly with his portrait by Chartran in the adjoining French galleries—may be taken to be an evidence of that strong "conscientiousness" which, it is said, Lenbach brings to all his work. Of Professor Defregger, also of Munich, there are three examples, of which the study of a girl reading, "In Sunday Quietness," is probably the most sincerely artistic, while the "Dancing Begins" is the most representative of that school of Tyrolese genre at the head of which are generally recognized Defregger, Matthias Schmid and Alois Gabl. Schmid will be found in the Austrian galleries, and of Professor Gabl two excellent representatives are here shown, the "Inoculators' Room," loaned by the Bavarian Government, and the better "Brauschenke (Bavarian Inn)." The latter, with its long procession of fresh-faced Bavarian maids waiting, its knowing arrangement, and its touches of humor, is an admirable example of that method of taking your naturalistic studies and embellishing them with a little grace, a little wit and a good deal of color, in which this painter, when at his best, excels Schmid and far excels Defregger.

These galleries occupy the northwest corner of the great rectangle of the Fine Arts palace—Germany filling seven, and Austria only five. The German architectural exhibit, models and drawings, overflows into the West Court and the upper galleries on the north side of the same. Of course there is a considerable quality of officialism about all that is formally undertaken by this great military empire, but the heavy hand of Imperialism is not too strongly felt, and even the official portraits, military reviews, apotheoses, models of imperial palaces, etc., are not very numerous. The getting away from French influences is almost as complete as in the British galleries, nor are there any greater evidences of that heavy, metaphysical school of Cornelius and his "Nazarites," which accompanied and assisted the revolt against French ideas after the fall of Napoleon. In fact, the modern North German art, as represented in these galleries, seems to be infused, almost entirely, with those naturalistic tendencies which characterized the third movement of the great "revival" of Teutonic art and which began somewhere about 1830.

Great efforts were made to secure for the greater glory of this German art exhibit the co-operation of that veteran whose birth dates backward to the year of Waterloo, only five years after the arrival in Rome of Cornelius, Overbeck, Veit, Schadow and Schnorr, and the inauguration of their school of

German Christian and Romantic Art. It was a very different doctrine that Menzel preached, and it is the triumph of his school and not of theirs that fills the galleries of Jackson Park. Absorbed in his numerous occupations the aged artist was at first indifferent to the claims of the distant Western Exposition, but was finally prevailed upon to contribute to the completeness of the national display. Several of his most important paintings, including some of his more recent ones which had never been exhibited, were promised, and were even said to be on their way



MARKET. Aug. von Pettenkofen.

to this country; but in fact only one painting in oil, the "Rolling Mill," dated 1875, and loaned by the National Gallery of Berlin, appears on these walls. This big canvas is, however, an eminently representative example, and well sets forth both the vigor and truthfulness of his work and the incompleteness of his "unsparing veracity," and also the fact that he does frequently "tire us with commonplace facts," which his admirers deny. In addition to this work there are in the upper galleries some seventeen water-colors, gouaches and pen drawings which represent another side of his talent, many of them, as the studies of armor, marvels of patient and most exact rendering. The set of little designs in color for a Table Set for their Royal Highnesses the Crown Prince and Crown Princess, loaned by the National Gallery of Berlin, has not much to commend it to any but German eyes, being frequently heavy both in conception and execution. In the outer gallery, North Court, may be seen Professor Reinhold Begas' famous and veracious bust of the distinguished painter, also the property of the National Gallery. When exhibited at the Paris Exposition of 1878 this marble attracted great attention:—"It shows us," said the *Gazette des Beaux-Arts*, "a little man smothered in a muffler and overwhelmed in a great coat; a type of the purest German characteristics, bulging high



EMPEROR WILLIAM II. WHALING ON BOARD THE "DUNCAN GREY." Prof. Carl Saltzmann.

a woman, in great trouble, is leaning against a fence in the foreground and following apprehensively with her eyes the disappearing figure of her husband who has turned off the road to demand shelter at the door of the nearest cabin. The poverty and loneliness of the scene are rendered with true pathos, and without that touch of sordidness which characterizes another work in which he has treated the same theme, and in which the pair go wearily along a wintry road, he wearing the blouse and carrying the carpenter's box of tools of the modern workman. In the United States loan collection, from private galleries, this artist is also represented by a "Sewing Bee in Holland," loaned by Mrs. L. Christ. Delmonico.

The list of the works of these distinguished Munich professors is by no means yet exhausted. Among those whose names are best known in this country may be cited, in addition to those already enumerated, Professors Lindenschmidt, Seitz and Zimmermann, the first quite of Munich, although much of his education was obtained abroad. In these galleries he is represented by one of his historical studies, of the childhood of Anne Boleyn. Professor Anton Seitz sends a painting, "Music," marked by his characteristic appreciation of what might be defined as the subtle qualities of a comfortable genre; and Professor Otto Seitz,—more of a follower of the peculiar romantic school of Schwind—nine pencil drawings. Professor Ernst Zimmermann—who is to be distinguished from at least six other well-known painters of the same name—is represented by a "Still-life" study, loaned by the State of Bavaria, and a new, and somewhat disrespectful, version of Columbus and his egg, much in the manner of Anton Seitz. The great discoverer knocks out the bottom of his egg on the table, and then purses up his mouth and casts up his eyes in solemn enjoyment of the discomfiture of the courtiers.

Still of this school—as it may be broadly defined in this summary arrangement—is Professor August Holmberg, though in his case his Munich training and affiliations are sometimes tempered by the

The learned Munich professors are well represented at Chicago. That very good cattle painter, Anton Braith, sends two pictures, of which the large and important study of calves, the "Pets of the Peasant's Wife," is loaned by the Bavarian State. Of Professor NIKOLAS GYSIS, born in Greece, but educated in Munich under Piloty and long an instructor in that school, we give an example, an etching of his spirited "CARNIVAL IN GREECE,"—an excellent combination of the somewhat incongruous ingredients of Oriental theme and Munich methods. EDMUND HARBURGER, somewhat more of a realist, as befits his youthful training in a brewery, sends the admirable "AT THE SOURCE," also reproduced for this publication by an etching. Professor Eduard Grützner, another pupil of Piloty, has long been famous for his slightly malicious studies of convent life, and is here represented by a characteristic "Monks at Supper," in the cloister kitchen. The toleration of the Munich school—a quality which is generally denied it outside its borders—is shown by the name of the mystical Czech painter, Gabriel Max, in its list of professors; and it is to be regretted that this artist is not represented here by one of his most important works. Of the two he sends, one, "Katharina Emerich," loaned by the Bavarian Government, is a carefully painted study of the figure of a young girl sitting up in her bed awed by the mysterious marks of the stigmata on her brow and her hands. The other, "Visions," is less important. Professor Hermann Kaulbach, son of the great William, and pupil of Piloty, is the only one of his family here represented; his solitary painting is a small, very carefully wrought, version of a mediæval "Story-teller," a sort of jesting Æsop, amusing a little group of children and skillfully painted in varying tones of reds. The youngest, and much the most modern as he is the most famous, of these honored professors is FRITZ VON UHDE, born in Saxony and a pupil of Munkacsy. His "ANNOUNCEMENT TO THE SHEPHERDS" is reproduced for this work by an etching; his other contribution, "Christmas Evening," is one of the finest of those bringing of the Biblical stories down to the prosaic modern day that he has done. The heavy snowy twilight is settling down over the forlorn little village,



YOU MUST FIRST CATCH A MAN BEFORE YOU HANG HIM. Th. Rocholl.



BEAR HUNTING. J. Falat.

Venetian boat drifts slowly across the lagoon. Also of Karlsruhe is HERMANN HUISKEN, whose wholesome German girl with the "PET DOG" in her arms in the gateway is here reproduced, as are MRS. MARGARETHE HERMUTH'S "CHINA ASTERS." From Dresden the most striking composition is a very large upright canvas in which the Cyclops, Polyphemus, is seen standing thigh deep in the sea, in the orange evening light, catching in his net the unfortunate Naiads who have ventured too near him. One of these he holds high in the air, with an immense grin of malice, while a group of the sea maids watch him in dismay from the neighboring rocks. This bizarre subject is treated with all the courage demanded, and not without some very effective rendering of water and of sunlit clouds, by the painter, Max Pietschmann.

Of the two or three military parades which here represent the German army the largest and most effective is that by Hans W. Schmidt of Weimar,—big, sunny, giving the facts of the case with the greatest clearness and circumspection. Also of Weimar is FRITZ FLEISCHER, whose eccentric old peasant wife with her too-numerous charge of dogs, is also illustrated. Of the canvases devoted to the present emperor one of the most important is that in which Professor CARL SALTZMANN, of Neubabelsberg, shows him whaling on board the "DUNCAN GREY" in Arctic waters,—the unhappy leviathan burying himself in the immediate foreground with an immense shaft sunk in his side from the still smoking gun on the bow of the vessel, and the emperor, leaning over the forward rail, watching him. Notwithstanding this unpromising subject the painter has secured a very effective and well-rendered marine, a curious and very important note of color being furnished by the volume of ginger-colored smoke pouring out of the steamer's funnel.

Three or four of the most important works by Munich men remain to be noticed before closing this condensed review of these numerous and crowded galleries. One of these pictures, that appeals to us as strongly by its technical excellence as by the discretion with which the pathetic story is told is August Dieffenbacher's "Heart-rending Return,"—the dead poacher brought back to his cottage on a sled, the wife sinking in the snow with her head on the little work-bench, and the anxious children and grandmother pressing behind her. Karl Hartmann sends two well-painted canvases, an upright, decorative "Autumn Evening" and a very interesting "Apple Fight." In the latter, in addition to the three contestants falling over each other in their desperate efforts to grasp the coveted fruit there was originally a fourth boy, his pockets already bulging with plunder, running to lay hands on it ere the others could

influences of the older Dutch painters. To the Chicago Exposition he sends a "Genre," loaned by the Bavarian Government, and a portrait of the Prince-Bishop — as "Pensive." Professor Gotthold Kühl strikes the same note with an entirely different subject,—a group of charity girls in a village church choir singing Luther's hymn, "Ein feste Burg ist unser Gott;" that is to say, he approaches his theme with similar reserva-

tions and conventionalities and methods of apprehending, induced by similar academical training, or the inhalation of the same educational atmosphere. Professor Kühl's picture, however, is well painted, and would even be approved of in some portions by the most zealous modern apostle of realistic painting. Less realistic, and more distinctly of the German academies, is Professor George Jacobides' "Afflictions," so well known by its many reproductions, the small child grimacing with pain at the grandmother's knee over the insertion of the first earring. There is also here a good portrait by this painter. The very modern note is struck by the two paintings of Professor PAUL HOECKER, the interior of a shoemaker's workshop and the scene between decks of a modern iron-clad, H. M. S. DEUTSCHLAND, with the crew in their white canvas suits scattered around the big guns inspecting their small-arms. On the contrary, his large painting of "The Nun" is inspired by a

touch of pathos and imagination,—the grave, sweet-faced novice sitting telling her beads in the convent garden alley suggests many things to any but the most unimaginative spectator. A still higher flight has been attained by Pro-

fessor Ludwig Herterich in his large canvas of "Saint George," one of the most distinguished works in the German exhibit, and one that strikes a sudden chord of rich and sombre color in

these crowded and variegated galleries. The knight sits bare-headed and praying on his big gray horse in the twilight, in a thick wood of birch trees,—it does not need the dusky gold splendor around his head to designate him

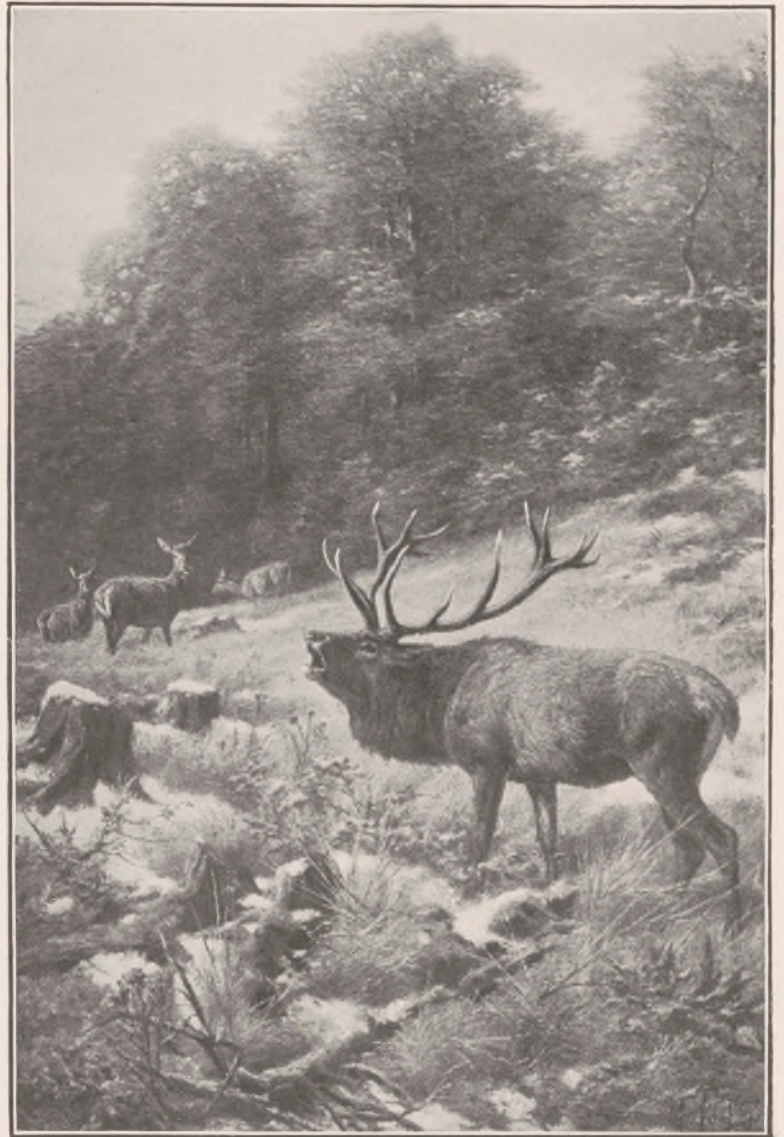


TWO GAZELLES. Ferd. Max Bredt.

of two sisters, the little girl maintaining the big baby in her lap. The National Gallery also contributes Professor Eberlein's creditable version in marble of the antique theme of the boy who looks for the thorn in his foot, Professor Paul Otto's somewhat conventional, draped vestal priestess, Toberentz's bronze "Resting Herdsman," Adam Brütt's marble "Eve," and proposed to send three equestrian statues of Bismarck, Moltke and the Crown Prince Frederick, by Professor Siemering. At least, these works appear in the earlier catalogues of the fine arts galleries. Professor Siemering is represented by a life-size, bronze figure of a warrior exultant in the flush of victory and assailed by a serpent below. Brütt's "Eve" is a medaled statue, of the size of life, not without a certain charm and distinction of simplicity. The mother of mankind advances slowly, carrying an infant on each arm, her face, however, veiled in a curious vagueness as though the sculptor had not felt quite sure of his theme. This artist exhibits three other important works, bronzes, all marked by a high degree of technical excellence,—a bathing girl, hesitating on the brink of her stream, an upright "Phryne," nude except for some clinging drapery around her legs, and the popular group of an old fisherman in his oilskins bearing the body of a drowned girl, her round young form veiled only in a scanty bathing dress. All these are of the size of life.

Very similar in his methods, but with somewhat more imagination and daring, is Professor E. HERTER, also of Berlin. His life-size statue in oakwood of Moses breaking the tables of the Law is forcible without being quite convincing; his fisherman holding in his net a writhing and smiling mermaid whom he has just brought to land is amusing, and his mother mermaid, assailed in the "DEPTHS OF THE SEA" by an octopus, is realistically unpleasant. The second of these is in bronze and the third in plaster, and both are life-sized. Max Klein is also a departer from conventions,—his life-size bronze group of a man struggling with a lion is rendered with curious energy and originality, and his very pretty, marble head of a lady, the hair tinted, has been justly rewarded with the Berlin gold medal. E. Wenck, still of Berlin, sends a bronze head of an "Amorous Faun," set up in the outside gallery that is a wonder of loutish, sylvan, persuasive and very funny expression; Rudolf Maison, of Munich, furnishes a tinted plaster statuette of a nude negro undertaking to ride a protesting donkey that contrives to reconcile a certain decorous sculptural quality with great freedom of expression, and Professor August Sommer, of Rome, a small bronze figure of the Fiend catching flies on his leg that has the real mediæval grotesqueness.

An old theme rendered with a truly lively modern originality may be found in the "Siesta" of the Berlin sculptor, Max Baumbach, a terminal statue of Silenus sleepy, admirably modeled. The same artist's two small dancing figures of the "Violin Player and His Love" are, on the contrary, very good



LATE AUTUMN. Franz von Pausinger.

reach it, and, in the background, another youth carrying a ladder and a third child at the distant tree. By suppressing these accessories the artist has very much improved his composition and his picture, at the slight expense of some loss to his story-telling. Karl Knabl's brush work is more vigorous and equally intelligent,—in both his pictures, the chamois hunter watching the dawn and the perilous "Rafting on the River Isar," may be found excellent workmanship. Franz Simm exposes two pictures each in these galleries and in the Austrian,—in these two small genres, "Pride of the Family," a baby, and "Birds of Ill Omen," two elderly spinsters watching the lovers. Reproductions are given of JOSEF BLOCK's married couple quarreling "IN THE TWILIGHT," and FERDINAND BREDT's "TWO GAZELLES." The color of the Orient, so dear to painters, is suggested in the green bodice and bluish turban of the taller of these "gazelles," but still more brilliantly in the admirable head of a "Soudanese Girl" by the same artist.

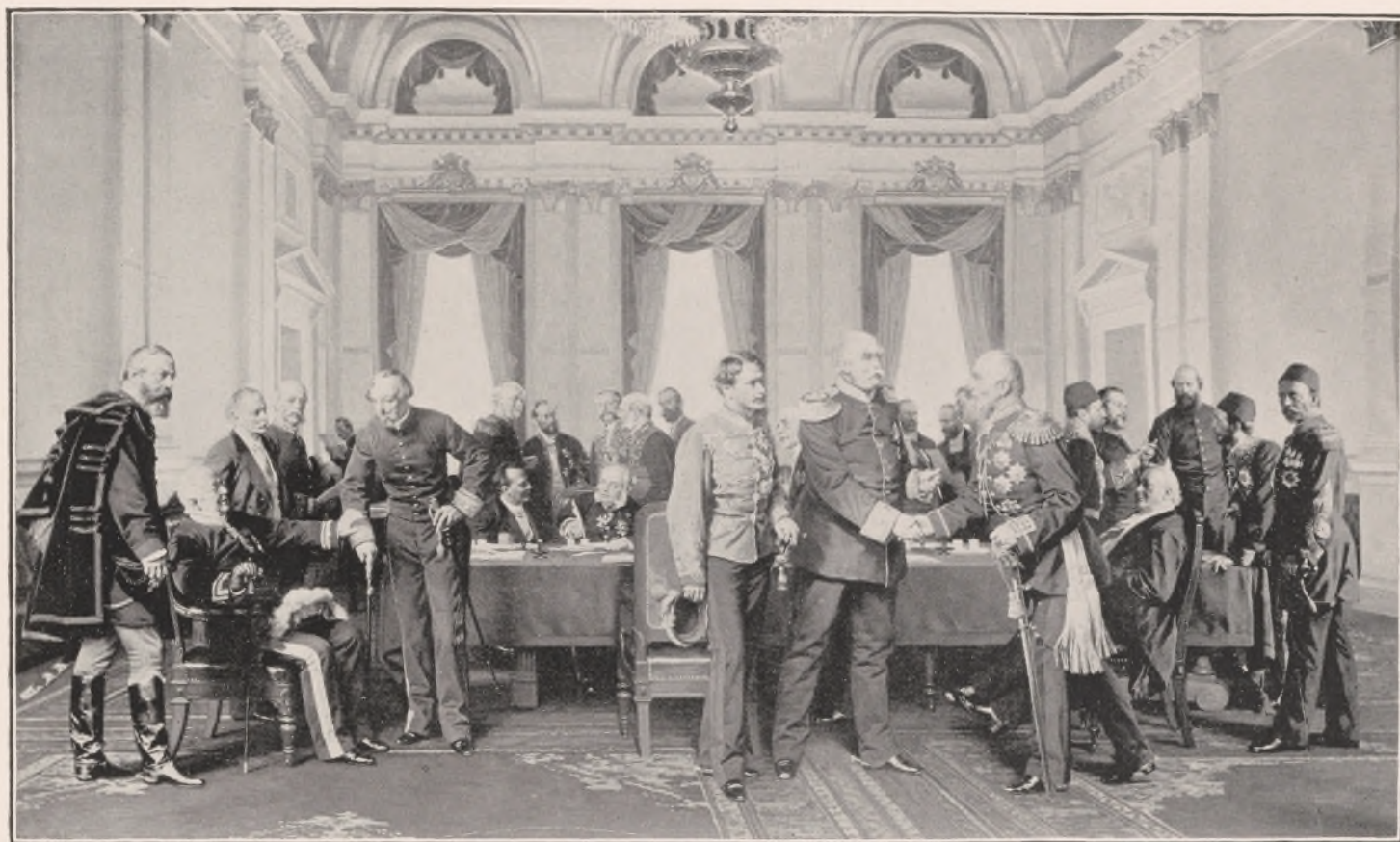
Messrs. Franz Stuck and OTTO FRIEDRICH go still farther afield, the former—one of the most versatile and ingenious of contemporary German artists—exhibits among the oil paintings a large "Pieta," the Virgin standing by the side of her dead Son her face buried in her hands; and the latter, a restoration of Dante's death chamber, more or less in accord with the obscure legends of the end of the poet. Friedrich lives in Paris, and his painting is given by an etching. To return to contemporary themes, we have Franz Adams' "Battle of Orleans" and Jan Rosen's "Battle of Stolzke, 1831," among the best of these military pieces,—the former giving a sort of panoramic view of the long rush of the Bavarian infantry by the side of the causeway, and the latter rendering with great spirit the details of the attack of the Russian lancers on a battery at the edge of a wood in midwinter, and how they are in turn taken in their rear by Polish hussars. And, finally, after all these excursions, the great peace and solemnity of Anders Andersen-Lundby's beautiful "Winter Evening."

The exhibit of German sculpture numbers a hundred and thirteen pieces, of which a large proportion are life-size figures in marble and bronze, and in which there are evidences of a greater liberty of spirit and of invention than among the paintings. Two or three of the smaller groups, and even of



IN THE TWILIGHT. Jos. Block.

the larger ones, are indeed among the most hardy in the whole art palace. To begin with the more decorous elders, we have already seen the famous bust of Menzel by Professor Reinhold Begas, and this collection includes also his bust of Moltke and Professor Carl Begas' marble group of the seated faun and the baby Bacchus, both the property of the National Gallery and both reckoned among the classics of contemporary German sculpture. Professor Carl exhibits also his life-size, marble group



THE CONGRESS OF BERLIN, 1878. Prof. A. von Werner.

reputation is but illy sustained by his great screen of the "Five Senses" which occupies so large a wall space, and which was first exhibited in 1879. The abundance of invention and detail and the smooth, suave color displayed in these paintings scarcely atone for the lack of distinction, the looseness of design and construction. In the narrow, long corridor that leads down to the Italian galleries may be found another work, quite different in conception and execution, a half-length figure of a bold-eyed girl in seventeenth century costume, holding aloft a falcon on her hand. Much better work by this "Veronese of Vienna" has been seen in this country, some years ago, and it is to be regretted that something more justificatory of this proud title has not been furnished here.

BROZIK's immense canvas of the historical "FENSTERSTURZ" of Prague treats the difficult subject with as judicious a combination of the unities and the necessary vehemence of rendering as could be expected. The unfortunate counsellor who is being actually pushed through the open window at the left only furnishes a secondary point of interest, the real hero of the crowded composition being his companion who, resisting violently in the centre of the field, offers by the abundance of his white linen as his garments give way in the struggle that desirable point which is to first catch the eye and attention. This tragical occurrence was one of the incidents that led to the outbreak of the Thirty Years' War,—a deputation of Bohemian Protestants who had vainly petitioned the counsellors of their king Ferdinand to withdraw the decrees destroying their churches and banishing the new faith from his dominions suddenly rose in wrath at the contemptuous refusal they received and hurled the ministers from the palace windows, May 23, 1618. In addition to this important work Brozik is here represented by a much smaller historical composition, the "First Communion of the Hussites," rather conventional in treatment, and a smoothly finished genre, "The Duo." By HUGO CHARLEMONT, pupil of Makart and considered by the Viennese to have succeeded to many of the most brilliant qualities of that master, are a couple of canvases showing a strong feeling for good color qualities, and a much more exact sense of realism and of construction than that generally displayed by the older painter. The largest of these works is a "Still Life," lent by the Society of Patriotic Art Amateurs, of Prague. The other

examples of the mantle-piece department of sculpture. Franz Stuck of Munich furnishes a well-studied figure of an athlete putting up a heavy ball; Carl Piper, a very good bronze bust of a pilot, and the number of acceptable life-sized nudes or nearly nudes is too great to specify, as Max Kruse's "Messenger from Marathon," T. Götz's balancing boy on ball and his female water drawer, Franz Tubbecke's boy drinking from an amphora, Johann Wind's female juggler, etc., etc.

The Austrian sculptors are only eight in number, and furnish only sixteen works, big and little. There is of course a bust of his Majesty the Emperor—there are two of William II. and a statuette in the German exhibit—busts or reliefs of Beethoven, Mozart, Wagner and von Fuehrich, and a very good terra-cotta head of an old man by Arthur Kaan, of Vienna. By Josef Mylsbeck, of Prague, is a vigorous half length bronze portrait of "Graf Franz Thun-Hohenstein," leaning on his portfolio. Otto Jarl of Vienna furnishes a good study of a creeping tiger, and Stefan Schwarz, of the same capital, four small groups in bronze, a boy with a snake, a Hercules in his fatal Nessus garments, and two amusing



ON BOARD H. M. S. "DEUTSCHLAND." Prof. Paul Hoecker.

pieces in one of which a wily faun lures two silly geese up to hiss him and in the other suddenly reaches out and captures the astonished and vociferous birds.

In the Austrian exhibit of paintings in oil and water-colors many of the names which have contributed the most to the fame of this somewhat small but brilliant school are represented,—Munkacsy, Makart, Brojik, von Angeli, Eugen Jettle, Mathias Schmid, Canon, Charlemont, von Thoren, Pettenkofen, von Blaas and Defregger. These works, loaned for the Exposition, are from the most important private and public galleries in the empire,—those of the Emperor, the Imperial Museum, the National Gallery, Prince Liechtenstein and other distinguished art collectors. Several of the most important canvases have come from private collections in this country. Munkacsy's only contribution, "The Story of the Hero," an easel painting, was not hung till late; in this work, dated 1889, may be seen evidences of that modification of his technical methods which took place about this date and the partial abandonment of those tones of sticky and bituminous blackness which characterize his earlier paintings. The subject has been found in "Othello,"—the Moor relating his adventures has become a somewhat later Teutonic adventurer. Makart's



BOHEMIAN PEASANT. Hans Schwaiger.

she has been gathering, and her pleasant countenance shows no signs of disturbance at the fearful plunge she has just taken—this owing to a little conventionality which the artists permit themselves in these circumstances. Carefully approaching her around the edge of the cliff, clinging with both hands and spiked feet to the perilous pathway, is a stout young hunter with a rope around his body, and whom, we will hope, is at least her lover. This picture has also been called "The Rescue," and the denouement, of course, is to be a cheerful one.

In color this painting maintains a certain medium between the cooler, grayer tones of Schmid's earlier works and those warmer, richer colors which he is considered to have adopted in his later ones, but the Austrian and Hungarian painters never offend by too obtrusive realism, and never, as in this case, get too far away from certain safe conventionalities. This is true even of Schmid's countryman and rival,

BOHEMIAN PEASANT WOMAN.
Hans Schwaiger.

DEFREGGER, through whose efforts he was enabled to enter the atelier of Piloty in his youth, and who is here represented by two pictures in the Austrian galleries as well as by his three in the German ones, both of the former characteristic works. That from the gallery of Prince Liechtenstein is however the most acceptable, all things being considered, and the group of small children surrounding one who sits on the doorstep with the dog's head on her knee is sincerely and seriously rendered while it is difficult not to entertain some doubts as to the verities concerning the suspiciously clean and handsome Tyrolean peasants who turn from their drinking your health, if you please, to make at you eyes of a remarkable sweetness and blueness. This latter work is from the collection of Herr L. Lobmeyr, of Vienna.

Very few of the Austrian artists enjoy a higher European reputation as painter, colorist, than AUGUST VON PETTENKOFEN, of Vienna, Italy, Salzburg and Paris, and one of the many advantages offered to the untraveled critic by this Exposition is that of comparing the actual canvases of this painter with the somewhat glowing accounts of his works and his successes in the Continental art journals. Here are five, none of them very large and some of them apparently unnecessarily small, but all of character. Possibly most appreciators will prefer, of these five, for general good qualities of color and of breadth of treatment, the "Farmhouse," from the galleries of Prince Liechtenstein, or the "Market Day at Szolnok, Hungary," from those of Mr. Marshall Field of Chicago. Another "*Market*," with its study of patient horses, is reproduced on page 34; Prince Liechtenstein also lends a small but well-known painting, the "Gipsy on the Hearth," with its luminous white chicken for a high note, and Herr Lobmeyr, a "Gipsy Hut in the Forest." EUGEN VON BLAAS, famous for his devotion to scenes of modern Venetian

is a savory group of kitchen comestibles. By Eduard Charlemont, of Paris, is the large figure piece owned by Mr. C. T. Yerkes of Chicago,—the group of handsome court pages, their rich costumes and the hounds beside them furnishing a *motif* which the painter has perfected sympathetically. This artist contributes, moreover, two small, carefully finished genres, the "Geographer" and "THE ARTIST IN HIS STUDIO," and a larger composition, "Planning the Campaign," lent by Mr. P. C. Hanford of Chicago. The latter is a large study, of the picturesque costumes of the seventeenth century, after the manner of Roybet.

Heinrich von Angeli, the brilliant Viennese portrait painter, whose very successful forays into other countries have frequently carried resentment and jealousy into the bosoms of other court painters, is here represented by only two portraits, of Stanley and of Architect Schmidt, both worthy, though the average spectator—caring but little for portraits in general—would probably have preferred to have seen one or two of those clever historical figure compositions which the painter seems to have abandoned of later years. The large full-length figure of the "Master of the Hounds," by Hans Canon is apparently a portrait in costume, and his fellow ex-cavalry officer, born like him in Vienna in 1829, Otto von Thoren, sends his best-known work, "A Wolf," painted in 1870 and owned by the Vienna Academy of Fine Arts. In this picture the everlasting cattle piece suddenly takes on a new interest to the most jaded eyes,—here are all the too-familiar incidents, landscape, flock of sheep and goats, herdsman or two, and, added, a new dramatic touch, a sense of excitement and danger which arouses the attention at once. The scene is one of those level tracts of marsh-land so common in Hungary,



MY PET DOG. Herm. Huysken.

the herd, grazing peacefully towards the thickets on the other side, is suddenly seized with a panic and comes clustering around the shepherd's legs, the shaggy watch dog, growling, pricking up his ears and ruffling his coat, advances slowly but bravely towards the invisible enemy and his master, cocking his gun, watches his advance for the appearance of this foe. Even the patient donkey shows the whites of his eyes in the universal apprehension. This is a pastoral with a tragic interlude. Another well-known picture is Mathias Schmid's "Edelweiss Picker," exhibited at the Munich International Exhibition of 1883 and elsewhere, and in which the drama is almost equally well managed. A comely young peasant girl, plump and barefooted, lies unconscious on a narrow ledge of rock on the edge of the cliff in the foreground, having evidently fallen from above and only been saved from going still further over the brink to destruction by the skirt of her dress having caught in a ragged stump of pine tree. Her hand still clutches a bunch of the flowers

The only serious attempt to go back to classic themes in this collection has been made by Adolph Hirschl, who is represented by a long painting of a Greek wedding procession—varied, intelligently worked out, not too archæological to lose the human interest, but somehow not very interesting—and a much larger one in which the Oceanides lament anew at the foot of the crag to which Prometheus is chained. The unfortunate Titan, his brow knit in his agony, is seen extended on the top of his rock, the great wings of the vulture cutting out the sky, and in the foreground the sea nymphs—half veiled in the grayish, pale blue foam—weep over the tyranny of Zeus. Excepting in a certain thinness and unsatisfactoriness of technique this painting has a fine air of character and distinction, worthy its noble theme. And the fine old monastic themes—equally valuable in the domain of art—are represented in an important painting by Wilhelm Bernatzik, also of Vienna, Saint Bernard on his knees in the cloister garden seeing the Virgin in a pale pink robe drifting slowly towards him on a little cloud. The Virgin's figure seems somewhat small, and not altogether convincing, but the composition is well ordered and the pleasant green enclosure well painted. This picture, which has been medaled, is the property of the Emperor, as is also a much more imposing presentation of the sanctity and peace of the Church,



SHORE OF THE SEINE. Eugen Jettl.

Schindler's rock-hewn convent cemetery set between the dark and towering cliffs, dusky, silent, peaceful as the grave should be.

At the head of the younger Viennese landscape painters stands EUGEN JETTLE, Ed. von Lichtenfels and Robert Russ, the former having completed his artistic education in France and under Pettenkofen. In these galleries he is represented by seven excellent canvases, one contributed by its Chicago owner and one by Prince Liechtenstein. Lichtenfels contributes only one, a broad view of the Gulf of Quarnero, edged with russet stained rocks, from the Emperor's collection; and Russ, one of his most important works, the "Early Spring" of the Viennese Academy of Fine Arts. In this grove of very tall trees, still gray and sad colored, the promise of the summer is just beginning to stir, and against the clear grayish sky the infinite multitude of leafless twigs—defined with infinite care and patience—still show bare and apparently lifeless. FRANZ VON PAUSINGER, of Salzburg, paints a fine "LATE AUTUMN," with a noble stag bellowing in the foreground, and Karl Moll, of Vienna, an interesting study of the Roman ruins in Schoenbrunn, contributed by the Emperor. Of the few marines, much the best rendered are the two by Benes Knuepfer who paints in Rome—both long stretches of grayish and yellowish white tossing seas, seen from the shore, over which the light sifts down from a broken and luminous sky.

life, mostly of the life of the lower orders, is represented, on the contrary by one large canvas, reproduced for these pages in a full-page plate for the benefit of other "GOOD BROTHERS" and for that of painters who may wish to see how the tritest subject may be given a sudden fresh and original interest. There are not many, artists or laymen, who can resist the charm of this very little maid, with her very scanty raiment, awaiting the slow division of the big orange by her generous elder brother.

Among the etchings for this work will be found one, nearly the size of the original painting, of the elderly suitor importuning a somewhat impassive listener to divert her attention for a moment from the contents of her tea cup towards himself, and not succeeding very well, painted by FRANZ SIMM of Munich. This sly satire, whose title has been translated into "INDIAN SUMMER," is owned by the Austrian Emperor. At the head of this chapter will be found a reproduction of the second of the painter's contributions to these galleries, a "DUET," restoration of the manners and customs of a certain epoch not long since disappeared,—or rather of the costumes, etc., the customs on these musical occasions being much the same in all civilizations. Another of these restorations is given in "THE CONSULTATION" of CARL PROBST, born in Vienna and a pupil of Angeli, who takes his theme much more seriously than



WINTER LANDSCAPE. K. Müller-Kurzwelly.

the former, not because his incident is a more serious one but because the proper historical atmosphere demands it, the careful Netherlands painters of this epoch having viewed their themes much as Herr Probst would have us think he has treated his. Whereas the social side of the life of the latter part of the last century and of the early part of this is nearly always taken by the painters irreverently and as a vehicle for their pictorial humor or satire,—there being something inviting to malice in the curled wigs, the laced coats, the scanty skirts and the abundant affectations of the period. Among the full-page photogravures will be found a very vivid reproduction of a detail of our own modern civilization,—so lively that it might at first be taken for the work of the instantaneous camera did not a closer inspection reveal that ingenious and most careful bringing together of characteristic types and details which the artist does and the lens does not. This view in the "GRABEN," one of the main arteries of Viennese life, by KARL KARGER, is lent by the Emperor, and in the background of the picture may be seen His Majesty himself in his closed carriage, answering the salutations of his loyal subjects. The painter is one of the younger of the prominent Viennese artists, and has assisted in the decoration of the new museums and opera houses of that gay capital. His theory of realism may well be contrasted with that of Menzel's *gouache*, the "Beer Garden."



WOMAN and Bitumen are declared in the liturgy of the Paris ateliers to be the only entities,—“there are but two things, la femme et le bitume.” But the painters, with their usual inexactness, have not hit it right in this condensation. There is a third factor in the present civilization, or—since the mineral pitch of commerce is disappearing from their palettes—there are still two great things, of one of which, at least, Mahomet was not the Prophet, Women and World's Fairs.

Through both of these does the present age progress, and by the latter does it manifest its triumphs. Like another Herakles has man, in these later days, risen from one labor to another; he has girdled the earth and bridged the seas, nearly cleansed the Augean stables, slain the Hydras, captured all the Hesperides,—everything but “bested” Death and brought back Alkestis. And at the end of every great period he pauses a moment to set up a Rostral Column, which he calls a World's Fair. Like his triumphs, each of these is greater than the last,—Paris topped Philadelphia and is outdone by Chicago. “Time's noblest offspring” lives in the West. There do great energies find their opportunity, there are cities built in twenty-five years—and destroyed in two days, there will be Armageddon. And in this great Occident has been building for many moons—*nec mora, nec requies*, which, being freely translated, means at break-neck speed—the greatest of all possible shows. And on May 1st of this year of grace it was duly opened with fanfaronades and boomings.

In one of them, the "Tritons' Fight," a mermaiden sits on a rock, her cheek on her hand, and watches thoughtfully a fierce contest in the breakers below her, two strangely shaped, half-human swimmers battling fiercely for the mastery. It would be difficult to render in a better way the mystery of the sea.

The smooth, conventional, old-fashioned religious painting with a human touch, or an academical cleverness, introduced here and there, may be seen exemplified in JULIUS SCHMID'S "SUFFER LITTLE CHILDREN TO COME UNTO ME,"—the small group of wayfarers with the Saviour at their head coming suddenly, at a corner of the way, upon a judiciously arranged group of Oriental women and children. The hasty Peter motions back the inquisitive youngsters with a wave of his hand, and his Master checks his forwardness with an almost similar motion. These two contradictory gestures have been rendered by the artist with great neatness, and there is something also in the character of the two heads, and in the presentation of that elusive, impossible, always tempting, characterization of babyhood that shows the artist to be something more than conventional academic. Of the profane subjects, we give a reproduction of "THE KISS" of EDUARD LEBIEDZKI, also of Vienna,—very similar to a like subject rendered by Carolus Duran of Paris, and, like that, lacking in something or other. HANS SCHWAIGER, of Prague, paints the "PEASANTS" of his native Bohemia with a certain insistence of detail that does not always prevent his rendering the salient characteristics of their picturesqueness, and LUDWIG DEUTSCH, living in Paris, Oriental scenes, of which we give his "HOLY GATE, CAIRO."



THE KISS. Eduard Lebiezki.



TOWERS, NORTH ENTRANCE,

MACHINERY HALL.

ARCHITECTURE

MESSIEURS, painters and sculptors," said Art-Director Ives at the meeting of the Eastern artists at the New York Academy of Design on the evening of November 10, 1892, "I say to you that the architects at Chicago have set a pace that you must keep in order to come up to the standard." It was, in fact, the testimony of all unbiased obser-

vers, especially in the days before the opening of the Exposition when the glittering multitude of exhibits had not yet arrived to dazzle the sight and confound the judgment of the unhappy visitor, that it was

Naturally, so great an Exposition requires a record, one that shall be as fine as itself. The task is one to stir ambition, but it cannot be undertaken by the scrivener alone. Fortunately, there come to his aid half-a-dozen modern Arts, half Art and half Science, part Inspiration and part Chemistry. If Architecture, Sculpture and Literature have made but little progress since the days of the Greeks, and Painting none since those of the Venetians, there are still arts of Reproduction and of Printing that are younger even than Chicago. By the aid of these, as improved and perfected, the outward and artistic aspects of a World's Fair can be presented to many thousand readers, as in a magic mirror. Across the pages of this record may be made to drift, it is hoped, all the procession of stately buildings, the terraces, gardens and lagoons of that great phantasm at Jackson Park, infinitely less enduring than these images, and with them the sightseers, the multitudinous parade of visitors, the treasures, the collections, the works of art, the summer sky over all, the wind from Lake Michigan.

The present World's Fair in honor of Columbus being, as we have said, the most comprehensive and grandiloquent of them all, it will be becoming in this record to translate it most faithfully and most handsomely, better than all others. It is desirable to know, if possible, to what particular altitude in the serene empyrean the Arts and Sciences have attained; to spell out correctly the lettering on the triumphal column. Hence great efforts have been put forth in the preparation of this book to have the ancillary Inspiration and Chemistry contribute their finest to the opiparous whole. The most distinguished artists and artisans obtainable, foreign and domestic, have been enlisted in this service, the latest processes and the latest results have been employed, the painters and the printers have furnished of their best. And the Woman will be found here too, feminine hands have contributed very much of the most worthy work, of every possible kind, to the Columbian Fair and to this Book. So that—the opinion of Lord Macaulay concerning epitomes to the contrary notwithstanding—it is hoped that this publication, being thus an epitome of All Things, may be found worthy of this Four-hundredth-and-First Anniversary, worthy of the New World, and of “the Genoese.”



sure it is an Eastern writer—that “its great artistic success has been achieved because, at the very outset, before any of its buildings were planned, Mr. Frederick Law Olmsted was commissioned to lay out the site, and determine their positions and the character of the means of access to them.” A very large part of the “landscape architecture” of Jackson Park was carried out under the direction of his young partner, Mr. Codman, during Mr. Olmsted’s absence in Europe, and the recent death of this young man was as great a loss to the Exposition as that of Mr. Root, the able assistant of Mr. Burnham, the Chief of Construction. The two indispensable factors in the wonderful result obtained—if they may be limited to two—were, probably, Mr. Olmsted’s plan, as executed mainly by Mr. Codman, and Mr. Burnham’s administration.

AS the beginnings of great things are always interesting a condensed chronology of the Columbian Exposition may be worthy of preservation.

The credit for having been the very first to conceive of such a celebration is generally given to Mr. T. W. Zaremba, M.D., a citizen of Mexico, to whom the idea came while visiting the Philadelphia Centennial in September, 1876. It was not until six years later, in November, 1882, that he gave public expression to this great conception, in the Cooper Institute, New York, in the presence of Peter Cooper, John C. Fremont, and others. Consequently, his claim to priority has been disputed, by Col. Peyton, of Haddonfield, N. J., who gave utterance to it “a number of years ago,” by Mr. Hinton Rowan Helper, of St. Louis, in 1879, and probably by others. Mr. Helper proposed a “matchlessly-grand World’s Columbian Exposition,” to be held in St. Louis, in 1892; Doctor Zaremba’s plan contemplated a monument which should rest on a foundation of stones given by all the civilized nations of the earth. “The monument was to have a subterranean air-tight compartment, in which would be deposited a history of all nations represented at the dedication of the monument.” In June, 1884, the doctor sent to the diplomatic representatives of foreign powers in Washington an invitation to a conference to consider the celebration of the fourth centenary of America’s discovery by Columbus by a World’s Fair in Mexico. In the following year he was in Chicago and conferred with a number of the citizens of that city on his project, and in November received from the Secretary of State of Illinois a license to organize “The Chicago Columbian Centenary World’s Fair and Exposition Company.” Nothing definite was effected, though in the same year a resolution advocating the holding in Chicago

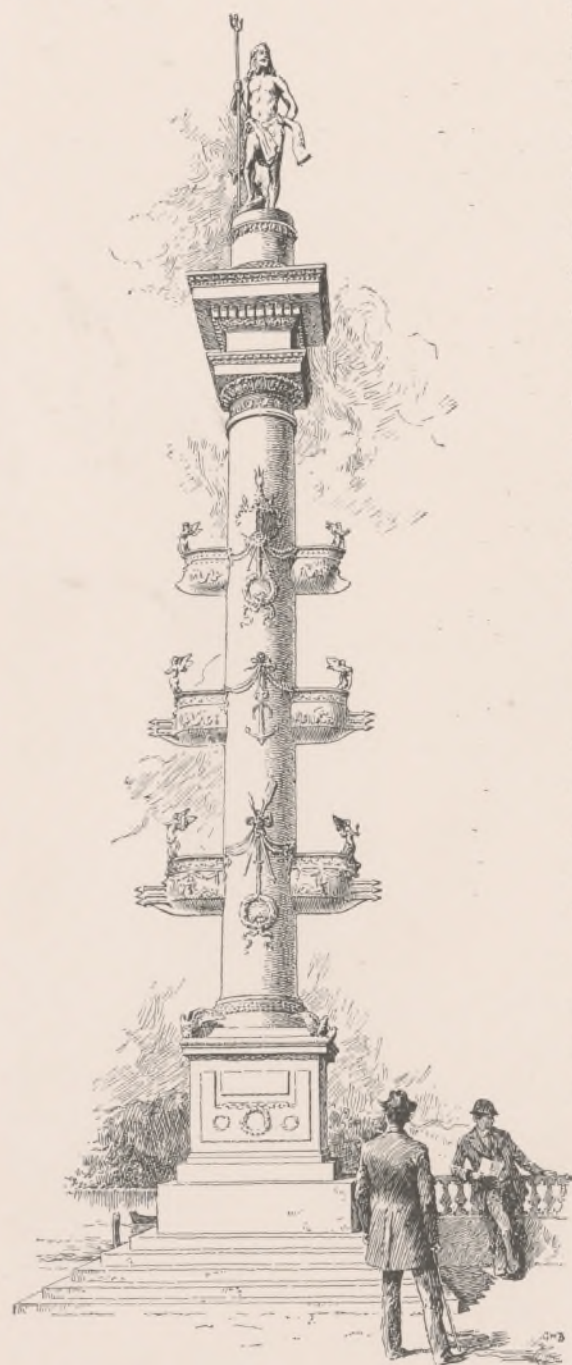


EAST PORCH, HORTICULTURE. From a drawing by C. Verdoux.

the architects who carried off the glories of Jackson Park. Never had such an occasion been offered them, nor, possibly, to any other architects,—and they had risen to the occasion. None of the things that might have been “confidently predicted” had happened; local jealousies, Western “peculiarities,” professional incapacities, all had failed to materialize. Aided by certain fortunate circumstances—among which may be included plenty of everything excepting time—they had put up, in a couple of years, a city of palaces and gardens on a waste land, in which the best arts of the East and the West met each other and were not ashamed. If the army of helpful circumstances was very numerous, that of hostile influences were not less so, and almost equally determined. To begin with, there was the question of locality; rightly or wrongly, there was a very general impression abroad that the city which the national Congress had chosen for the site of the Columbian Exposition was much like that one of which the character was briefly given to the Second Calender by his host, the woodman,—“nor are there in this city any who understand science or writing or aught but money-getting.” The mere prevalence of this opinion, however unfounded, was a serious menace at the outset to the success of the Fair. Its unfoundedness has been abundantly proven,—a new capital of arts has been revealed to the world.

Nothing did more to destroy this noxious belief than the prompt conclusion of the Chicago architects that they could not build the Fair themselves, and that they must call in the best help the nation could give them. This conclusion, the eminently business-like manner in which this best help was

selected and the work portioned out among it and the best of the native builders and financiers, the unlimited energy of the West which provided a treasury, an army of men, horses, and the great aid of practical Science, and, in a lesser degree, the interest and aid which the rest of the country gradually began to furnish,—all these secured the success of the Fair. These, and a sort of flame of courage and inspiration, a *souffle*, the like of which had never blown over Lake Michigan before and before which all impossibilities melted. No wonder that the Art Director, and all the other visitors with him, held up their hands and vowed that the architects had set a magnificent pace, and that the painters and the sculptors must bestir themselves or see their particular branches of the “allied arts” hopelessly left behind in these United States in the present year of the Lord.



ROSTRAL COLUMN. Drawn by Geo. W. Breck.

IT is said that as far back as 1870 the New York landscape architects, Messrs. Olmsted and Vaux, being called into consultation by the Chicago municipal authorities concerning the Chicago parks, urged the advisability of incorporating into any scheme of these pleasure grounds the beauties and advantages of the one natural feature that the city possessed, the lake front. They even urged the desirability of not resting content with a view of the lake from the shore but of bringing some of it into the land and making it an integral feature of the park system, in other words, of giving, to the South Park, a lagoon or canals. When Mr. Olmsted and Mr. Codman were again consulted, at an early stage of the discussion concerning the best site for the World's Fair, they reverted to their idea of twenty years before, and succeeded in having their plan adopted, a plan which would have been impracticable if the choice had fallen on the alternative site in Washington Park or on the still more restricted locality known as the Lake Front. In fact, it has even been claimed by a recent writer on the “beauty” of the Fair,—to be

telegraphed home for support and then went before the committee and valiantly promised to raise the extra five millions. "How will you do it?" said the doubting Congressmen, cross-examining the Chicago spokesman; "We will raise another million by subscription," said he, "and then we will pledge the gate receipts and borrow the other four from our people. We will get it somehow, for we have promised." As will be seen later, these enterprising people not only raised the extra five millions, but added several more, and moreover took off the hands of the vacillating National Commission pretty much all the management of the whole Exposition. In addition to the "investigation" above alluded to, Congress finally volunteered, after much pressure, the sum of two and a half million silver dollars, coupled with the very unnecessary condition that the Fair must not be opened to the public on Sundays.

Energetic measures were immediately taken, in Chicago, to raise this capital stock; in April the subscribers elected a Board of Directors, and the latter, a President, and in the same month the President of the United States signed the measure locating the enterprise in Chicago and Congress constituted the "World's Columbian Exposition, to consist of two Commissioners appointed by the President from each State and Territory, of eight Commissioners-at-large, and two from the District of Columbia, each with alternates." In June a special session of the Illinois State Legislature authorized the city of Chicago to increase its bonded indebtedness \$5,000,000 in aid of the Fair, and the capital of the "World's Columbian Exposition" was increased to \$10,000,000. The National Commissioners held their first meeting in Chicago in this month, and on the first of July the vexed question of site was decided in favor of a double one, at Jackson Park and the Lake Front, separated by a distance of several miles. This double site was, however, soon abandoned, and Messrs. F. L. Omsted & Co., elected consulting landscape architects on August 20th, recommended the concentration of the whole Exposition on Jackson Park and the adjacent tract under the control of the South Park Commission. This was finally secured from the Park Commissioners under the agreement that, when the Exposition was over and the buildings removed, the grounds should be left in a condition well adapted for conversion into a permanent public park for the city.

A Director-General, George R. Davis, was elected in September, and before the close of the year the organization of the Department of Construction was perfected by the appointment of D. H. Burnham as chief, and of J. W. Root as consulting, architect, and the foreign nations were officially notified and invited to participate by proclamation of the President of the United States. The first annual meeting



FLORIDA STATE BUILDING, SHOWING INDEPENDENCE STEEPLE. Drawn by Geo. W. Breck.

of such an international exposition was presented at a meeting of the directors of the Inter-State Exposition Company, and a newspaper, the Chicago "Herald," offered to donate \$5000 in support of such a project. In 1886 the American Historical Society was in session at Washington and Doctor Zaremba brought his Columbus monument scheme before that body. A committee was appointed to confer with the President of the United States with the hope that he would call the attention of Congress to the best manner of celebrating the fourth centenary of America's discovery. Following this action the city of Philadelphia sent a committee to Washington for the purpose of getting an appropriation for such a celebration, to be held in that city. This is said to have been the first intimation of a World's Fair to celebrate America's discovery by Columbus to be held in this country.

The movement to secure the celebration for Chicago had meanwhile been continued, and in 1885 a committee was appointed from the Commercial Union League and the Iroquois Club of that city to take action on the matter and report. Interest in the scheme was also increasing in other parts of the country, and early in 1886 a Board of Promotion, to secure Congressional action in the matter, was organized in New England. July 31st, of the same year, Senator Hoar, of Massachusetts, introduced a resolution for the appointment of a joint Congressional committee of fourteen to consider the advisability of holding such a fair,—the Senator's plan contemplating the erection of permanent and temporary buildings for this purpose in Washington City. But, three years later, July 22, 1889, the Mayor of Chicago brought the matter before a meeting of the city council and a resolution was passed authorizing him to appoint a committee of one hundred citizens to induce Congress to locate the World's Fair in that city. It was this action which practically settled the question of location. The committee appointed by the Mayor went vigorously to work, "ringing" resolutions were adopted, and in August a license was granted by the Secretary of State of Illinois to De Witt C. Cregier, the Mayor, and others to open

subscription for a corporation having this object in view. December 19th, the first World's Fair bill was introduced in the United States Senate by Senator Cullom, of Illinois, and in the following January battle was joined before the Senate committee by delegations from the various cities contending for this honor, with the result that on February 24, 1890, Congress voted the Fair to Chicago.

It has been claimed, with considerable show of reason, that the Government, as though repenting this award, immediately proceeded to hamper it with unexpected and unfair conditions and has never since shown any warmer sentiments towards the enterprise than chilly indifference. "The only thing volunteered by Congress," says one distinguished chronicler, "has been an investigation, and its only anxiety has been to escape expense." The theory of the whole enterprise was, that the city chosen as site for the Fair should furnish a suitable locality and buildings, satisfactory to the Government's Commission, and then conduct the mere business administration of running the Exposition. The whole general control, the scope of the Fair, all communications with foreign nations and with exhibitors, and all matters of award, were to be regulated by the National Commission. Under these conditions, the sum to be furnished by the city was fixed at five millions of dollars, but after Chicago had been chosen the representatives of one of the unsuccessful cities happened to say that, if *their* city had been given the Fair, it would have contributed ten millions. Whereupon the Congressional committee decided that Chicago must promise to furnish this amount, double that which Congress itself had adopted. The representatives of the Western city, thus brought to face an unforeseen condition,



VICTORY. By Carl Bitters. Drawn by Geo. W. Breck.

JACKSON PARK, in its southern portion, was a flat, dreary piece of unimproved ground stretching along the lake shore, seven miles from the City Hall, consisting mostly of a series of low sand dunes thrown up successively by the lake and of the swampy flat swales between them. There were no trees of any size, and no background excepting the sky and the lake. A locality more different than that of the Paris Exposition of 1889, or even than that of the Philadelphia one of 1876, it would be difficult to imagine. But in this unpromising bit of suburbs the landscape architects saw great possibilities, and the whole "White City" rose in their mental vision where to the uninspired was only dumping ground. The stunted dwarfish trees which maintained themselves in this thin soil against the lake winds were protected and made the most of; the superficial soil, a light, friable loam, was carefully peeled off and stored for future use; dredges hollowed out the low places to make beds for the lagoon and the canals, and the excavated earth made higher the solid ground; a thick growth of reedy aquatic plants, that would not mind an occasional submergence as the waters of the lake rose and fell, was provided to fringe the edges of these water ways, and was judiciously provided with a low background of foliage to lead up to the bigger but still stunted masses of oaks and willows. All this skilful making smile the waste places was only preparatory to the great question of who was to build the buildings of this new Venice; where were the architects who could design a dozen impromptu palaces, all keeping their places in the *ensemble*, all different, all admirable and worthy of the occasion, and all colossal. And the Committee on Grounds and Buildings, following the recommendations of a memorial drawn up by their professional advisers, resolved to select boldly a certain number of the representative architects of the whole nation, and entrust the palaces to them, one to each. This memorial was drawn up by Mr. Burnham and signed by himself, Mr. Root, Messrs. Olmsted and Co. and A. Gottlieb, Consulting Engineer.



GOVERNMENT BUILDING. Drawn by A. F. Gorguet.



PORCH, SOUTH FRONT OF TRANSPORTATION BUILDING. Drawn by A. F. Gorguet.

of the stockholders was held on April 4, 1891, and a new Board of Directors elected, and on July 2d ground was broken for the first building at Jackson Park, that of Mines and Mining. The second annual meeting of the stockholders was held in April, 1892, and on August 12th a Council of Administration was elected and invested with all the powers of the two governing bodies in all matters except appropriations of money. The Congressional Investigating Committee visited Chicago in January, and on the strength of its report of the work then done and under way the additional appropriation of \$2,500,000, with liberal extra provisions for specific purposes named in the bill, was voted in the following summer. This was just half the sum asked for by the Exposition authorities, on the ground that the enlargement of the classification lists of exhibits by the National Commission had so widened the general scope of the Fair that the ten millions provided by Chicago was inadequate. The original Government appropriation of \$1,500,000 was set apart for the expenses of the National Commission and for the construction of the Government buildings. However, by the ingenious expedient of holding the two and a half million silver half-dollars as "souvenir coins," and disposing of them at a dollar each, the Exposition authorities contrived to double their grudging donation.

The twenty-eight thousand stockholders of the World's Columbian Exposition, organized under the laws of the State of Illinois, had subscribed, up to the date of the formal dedication of the Fair in October, 1892, for \$5,838,800; the city of Chicago issued bonds to the amount of \$5,000,000, and the Exposition, to the amount of \$4,000,000.

The total expenditures up to the dedication in October were given as \$9,829,777.17; up to the opening of the Fair, May 1, 1893, they were estimated at \$18,750,000, and the total receipts up to the close of the display have been estimated at \$34,500,000, which would leave a handsome sum to divide among the stockholders. The total amount of appropriations by foreign nations was about \$6,000,000; by the various States and Territories, \$3,447,000, and from other sources, \$1,325,000.

To secure the interest of European nations in the enterprise an extended tour through England and the Continent was made by a number of the National Commissioners in the summer of 1891, and a new department in World's Fairs was organized in the previous December, that of Publicity and Promotion. To this bureau was given the task of advertising the Columbian Exposition over the world, by every possible means, and so thoroughly was this effected that returning travelers from the most improbable distances, the far East, South America, and the Sahara, report having seen everywhere the well-known color print showing a bird's-eye view of the grounds. All the translating of the Exposition is also confided to this Department, the chief of which, Major Moses P. Handy, had acquired the necessary qualifications for his difficult functions as a journalist in New York and Philadelphia. The result of all this multitudinous enterprise, engineering, finance, labor, and advertising being that the great show was really opened on the appointed first of May—in spite of the most perverse and determined opposition on the part of the winter weather—in a very creditable and respectable state of completion.

character of the great plaza which they enclose, were of necessity constrained to adopt a uniform and ceremonious style,—“a style evolved from, and expressive of, the highest civilizations in history,” says Mr. Van Brunt. Their respective architects even felt it advisable to adopt a common unit of dimensions and to agree among themselves, among other things, that their main cornices should not be higher than sixty feet and that the module of proportions for the composition of their façades should be a bay not exceeding twenty-five feet in width. The general architectural style which they adopted was the Roman classic, “correctly and loyally interpreted, but permitting variations suggested not only by the Italians, but by the other masters of the Renaissance.”

CHICAGO, being situated at the end of Lake Michigan, has that inland ocean nearly east of her, and not to the north, so that the shore line of Jackson Park tends north-west and south-east. The grand basin and the plaza of honor being set at right angles to the lake shore, do not lie directly east and west, but for convenience they are generally spoken of as if they did. All the buildings already named, that of Transportation, the Government Building and the Fisheries Pavilion, are placed either at right angles or parallel with the axis of the basin and the plaza. Those north and west of the Lagoon escape from this requirement, though the larger ones, as the Horticultural and Woman's Buildings, the Art Gallery and the Illinois State Building, are set either parallel or at right angles with each other. The northern portion of this enclosure was the improved part of the park before the days of the Exposition, and here the Lagoon, escaping from the formality of the basin and canals, wanders off to the north and the east and determines by the lines of its shores the general locality of the surrounding buildings. West and north of that devoted to Mines and Mining is the important one of the department of Transportation, in the designing and exterior coloring of which the architect, Mr. Louis H. Sullivan of Chicago, felt himself at liberty to make a radical departure from the stately architecture around the Administration Building. Due north of this and looking across the lesser arm of the Lagoon to the pleasant “Wooded Isle” on which the Japanese have set up their glittering little palaces, is the handsome Horticultural Building, by Mr. W. L. B. Jenney of Chicago—a sort of apotheosis of conservatories, and in the open space between Transportation and Horticulture, the Choral Building, erected in the last days before the opening of the Fair by Mr. Francis M. Whitehouse of Chicago. The sacrifice of this open space, one of the few quadrangles left on the grounds, and the consequent masking of the handsome end of the Horticultural Building, was a somewhat sad necessity. Mr. Whitehouse, in

the original plans, was assigned a group of buildings on the pier, where the great Peristyle now stands, and where there were to be only a semicircle of thirteen columns for the thirteen original States.

Due north again of the Horticultural house of glass, and separated by the cheerful little pavilions of “Puck,” the newspaper, and the Red Star line of steamships, is the Woman's Building, the architect of which, Miss Sophia G. Hayden of Boston, was selected by a competition among her professional sisters. North of this the western branch of the Lagoon



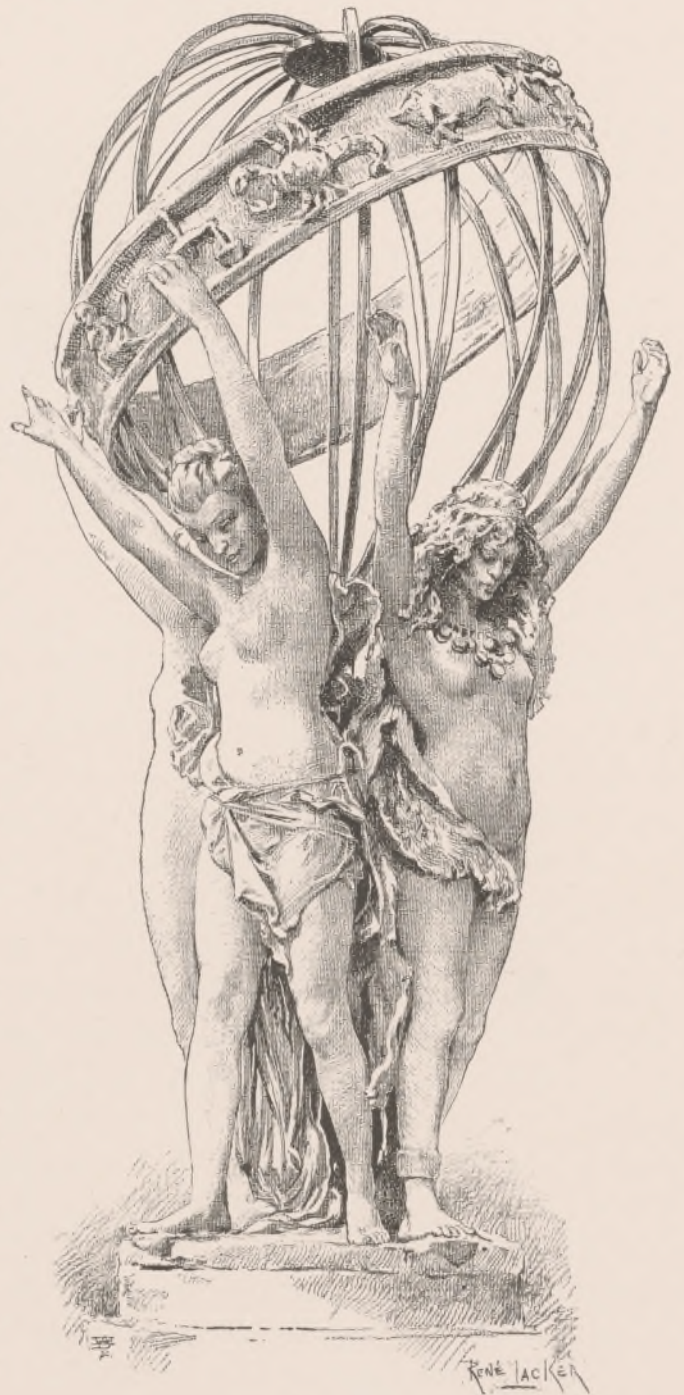
PEACE. Carl Bitter, Sculptor. Drawn by René Lackner.

In the emergency that confronted the Honorable Committee, as it expressed it, "several methods of procedure suggest themselves: *First*. The selection of one man to whom the designing of the entire work should be entrusted. *Second*. Competition made free to the whole architectural profession. *Third*. Competition among a selected few. *Fourth*. Direct selection." Each of these, the usual methods of proceeding in such important cases, was examined at some length, its advantages and disadvantages discussed, and the first three rejected in favor of the fourth.

"Far better than any of the methods seems to be the last. This is to select a certain number of architects, choosing each man for such work as would be most nearly parallel with his best achievements; these architects to meet in conference, and become masters of all the elements of the problems to be solved, and agree upon some general scheme of procedure. The preliminary studies resulting from this to be compared and freely discussed in a subsequent conference, and, with the assistance of such suggestions as your advisers might make, to be brought into a harmonious whole.

"The honor conferred upon those selected would create in their minds a disposition to place the artistic quality of their work in advance of the mere question of emulation; while the emulation begotten in a rivalry so dignified and friendly could not fail to be productive of a result which would stand before the world as the best fruit of American civilization."

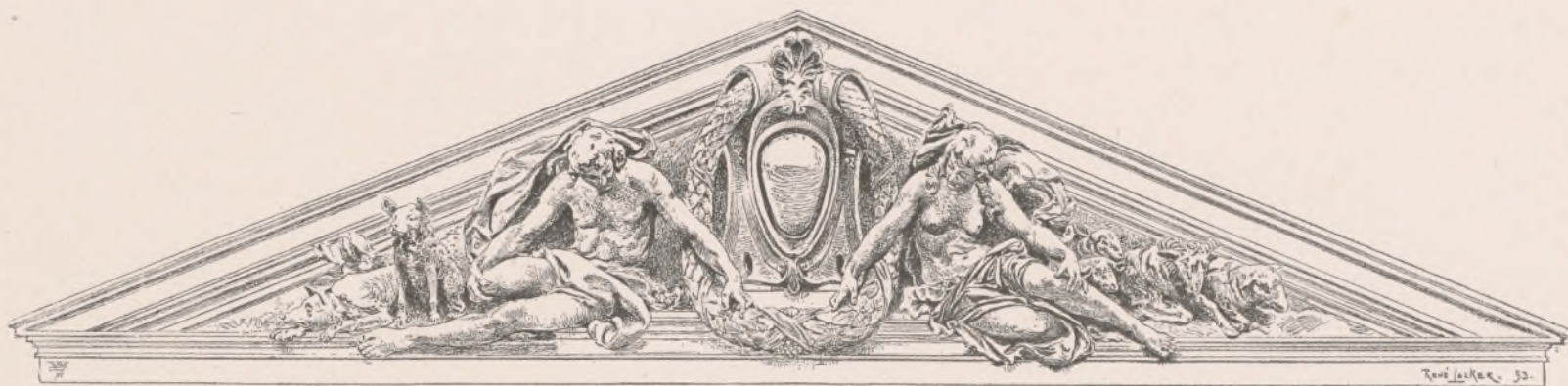
Seldom has a more truthful professional document been penned. The Chicago architects, whom Mr. Burnham might be supposed to represent, went still farther in their liberality towards these outsiders. All the important buildings around the great plaza, or *cour d'honneur*, of the Exposition, with one exception, were given to architects from the East or farther West, while only the less stately and ceremonial ones, in the outlying regions, as it were, were left for the local builders. It is comforting to be able to add that this virtue has not passed unrewarded and that, in addition to the merely human qualities of magnanimity and unselfishness—with their attendant rewards—there have been displayed by these native architects certain eminent professional abilities which have made their outlying and subsidiary palaces to be reckoned among the most interesting and distinguished of the whole Exposition. The various more important buildings were thus apportioned: The Administration Building, in the centre of the western end of the great court, to Richard M. Hunt, of New York; the Palace of Mechanic Arts, or Machinery Hall, as it is more generally known, immediately to the south of this, to Messrs. Peabody and Stearns, of Boston; the Agriculture Building, east of this and south of the great basin, to Messrs. McKim, Mead and White, of New York; the immense building devoted to Manufactures and the Liberal Arts, north of the great basin and stretching along the lake front for a third of a mile, to George B. Post, of New York; the two buildings of Electricity and Mines and Mining, north of the open plaza in which the Administration Building stands, to Messrs. Van Brunt and Howe, of Kansas City, Mo., and S. S. Beman, of Chicago, respectively. All these edifices, being near to each other and having a mutual dependence upon each other, and being moreover influenced by the formal and ceremonial



THE HOROSCOPE.

Philip Martiny, Sculptor.

Drawn by René Lacker.



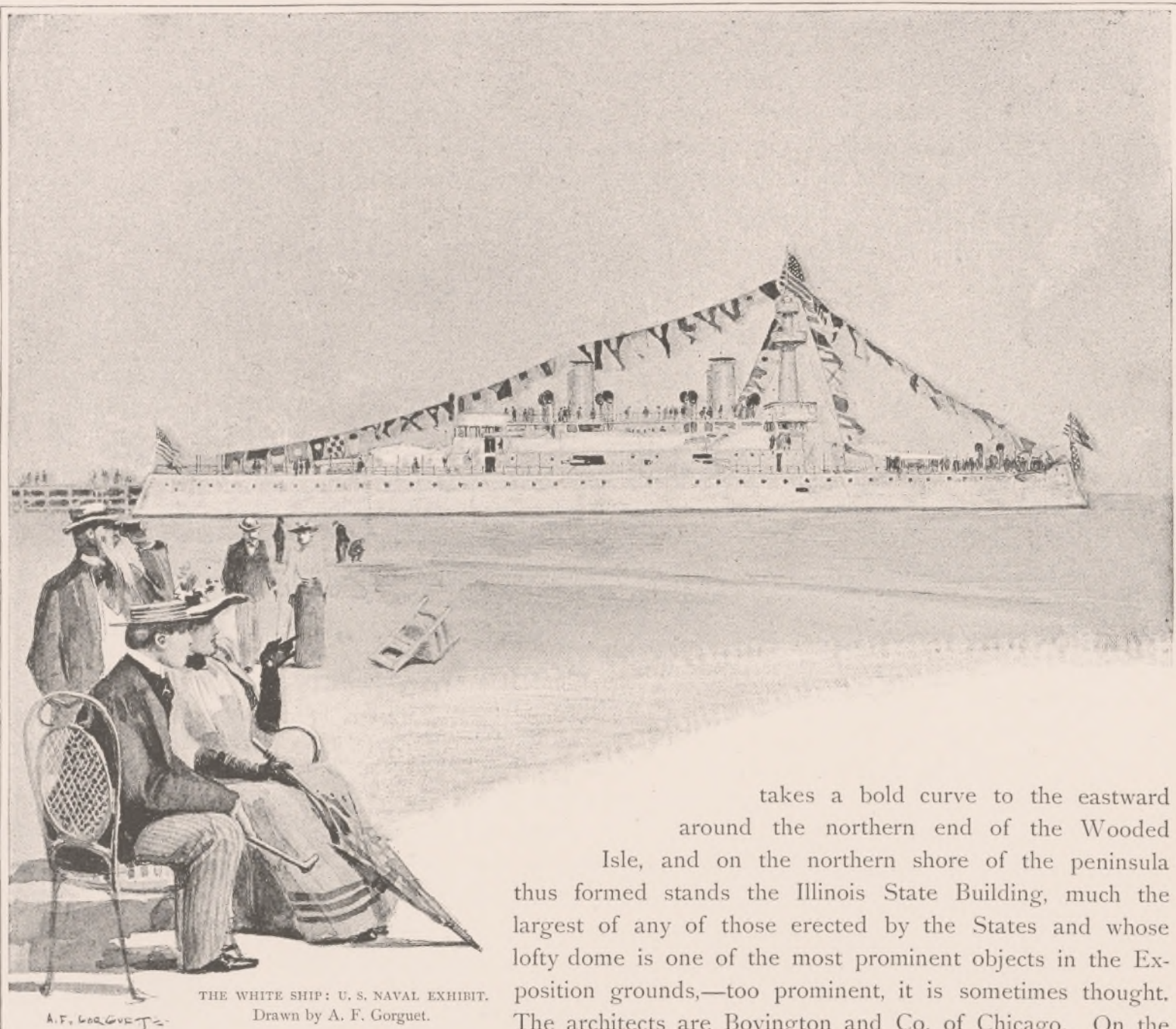
PAVILION PEDIMENT, AGRICULTURAL BUILDING. Sculptor, Philip Martiny. Drawn by René Lacker.

Swedish and other villages, the *rue du Caire*, the Turkish mosque, the "Ferris Wheel," etc., etc., etc. Here will be found many of the most profitable and amusing ethnological exhibits of the Fair, though Professor Putnam's great American Ethnological Department is located at the other extremity of the grounds, on the shores of another inland lagoon, south-east of the Agricultural Annex. Banished also to this southern back yard, as it were, are various other undecorative and unæsthetic exhibits, the Dairy, the Forestry, the immense Live Stock exhibit, and, a little farther north, on the edge of the lake, the great Krupp gun and the convent of La Rabida. Here there is an inlet of the lake, across which the ancient La Rabida and the modern Casino look at each other, the latter being the southern wing or extremity of Mr. Atwood's imposing Peristyle, in the centre of which is situated the grand, ceremonial entrance from the water ways outside to the plaza of honor.

The Exposition has two state entrances, one for visitors arriving by water and one for those who come by land. Those of the latter who leave their trains in the great terminal railway depot back of the Administration Building, where there are some thirty tracks, under the train shed or *perron*, come out in the western end of the great court, where the first object that meets their eyes is Mr. Hunt's stately dome, towering far above them and flanked at every angle by Mr. Bitter's fluttering and triumphal groups. To the right is the façade of the Machinery Hall and to their left that of the Mining Building, as they pass eastward, either under the porches of the Administration Building or around it, they see the great basin stretching out in front of them towards the distant lake whose blue waters may be discerned between the white columns of the Peristyle. Directly in front of them is Mr. MacMonnie's very tall, triumphant galley of America, preceded by marine outriders and propelled by long oars, bearing down through much splashing of fountains upon Mr. French's colossal figure of the Republic at the other end of the basin. The latter, however, awaits the onset in archaic immobility and does not even lower her upraised arms to tip over with her long liberty pole the aggressive galley when it comes too near. Behind her back, in the centre of the architectural screen of the Peristyle, is the triumphal arch which serves as the state entrance to the Exposition for the seafaring visitors; on either side of this handsome arch are groups emblematic of the Genius of Discovery, and on the summit, Columbus himself, in an antique chariot or quadriga, drawn by four horses led by youthful Victories, comes to see his own Fair. On each side of him ride handsome youths, on champing horses, bearing aloft little banners,—as may be seen in the headpiece to the Introduction of this work. This distinguished and spirited group, one of the most satisfactory, as it was one of the most difficult, of the entire Exposition, is the work of two sculptors, Messrs. French and Potter. The former executed the human figures, and the latter, the equine ones.

It is said that at no former International Exhibition have anything like such pains been taken to give the visitor on entering such a *coup d'œil*, to impress him so greatly at first sight. This novel feature of the general plan is due to Messrs. Olmsted and Codman, and was cordially seconded by the Chief of Construction and the various consulting architects.

A smaller screen of columns also serves to connect the buildings of Machinery and Agriculture, at the bottom of the minor court and canal which run southward from the main basin, separating the two buildings. This screen of corridors has a solid basement, pierced with arches, and also a triumphal arch in the centre, which serves as an entrance to the amphitheatre and offices of the Live Stock

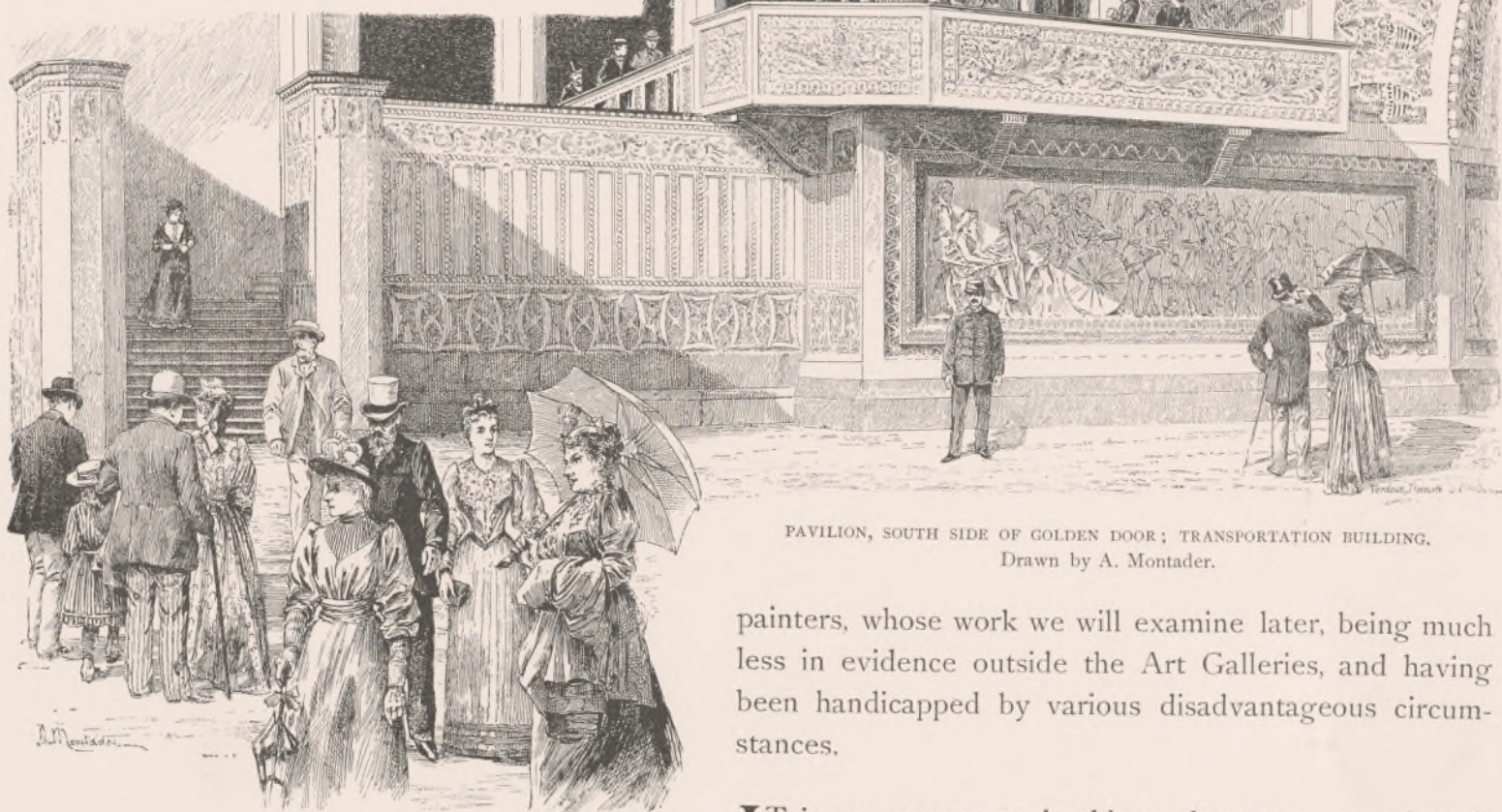


takes a bold curve to the eastward around the northern end of the Wooded Isle, and on the northern shore of the peninsula thus formed stands the Illinois State Building, much the largest of any of those erected by the States and whose lofty dome is one of the most prominent objects in the Exposition grounds,—too prominent, it is sometimes thought. The architects are Boyington and Co. of Chicago. On the extreme northern shore of the Lagoon, facing south and

surveying almost the whole of this long festival prospect, is the Art Gallery, with its two extensive annexes “refused” behind it, to east and west, like the wings of an army. The planners of the Exposition grounds did the Fine Arts department the honor to minimize for it, more than for any other, the danger of conflagration, and Mr. Atwood’s classic building is thus not only comparatively isolated from combustible neighbors but is made more nearly fireproof in its brick walls than any other. Behind it and to the westward are the smaller State buildings, and to the south-east those of various foreign nations; due south-east is the picturesque and interesting Fisheries Building, established on the same long axis, three-quarters of a mile long, that traverses the U. S. Government Building south of it, the great Manufactures and Liberal Arts, and the Agriculture and its annex, still going south, across the great basin. The pavilion of the Fish and Fisheries exhibit was designed by Mr. Henry Ives Cobb, of Chicago, and the Government Building by Mr. J. W. Edbrooke, the supervising architect of the Treasury Department. The former is considered by the non-professional visitors as the most successful, and the latter by the visiting architects as among the least successful, of all.

East of the Fisheries, jutting out into the lake, is a pier and breakwater, safely anchored under the shelter of which, to the bottom of the lake, is the brick and stone counterfeit of one of the modern cruisers, “typifying the unsinkableness, if not the speed, of the new Yankee cruisers.” Due west, back of the Woman’s Building, stretches the “Midway Plaisance,” connecting Jackson Park with Washington Park, and devoted to what are irreverently termed the “side-shows” of the Fair,—the Irish, Dutch,

as Messrs. Ward and St. Gaudens. The latter, indeed, furnished the invaluable aid of his counsel and suggestions, and the graceful figure of Diana which turns on the summit of the dome of the Agricultural Building, but this lady had already been completed, many months before, for the tower of the Madison Square Garden in New York city. From this elevation she had been dismantled and transported westward to make room for a successor somewhat less lofty in stature. As was but inevitable, in this multitude of sculptural figures to complete the architecture of the Fair, many of them heroic or colossal in scale and all of them hurried, there are but too visible suggestions and repetitions of other Expositions and other decorations, but these are but a small portion of the whole. After the landscape-architects and the architects, the sculptors may be said to come next in order of merit at Jackson Park, the



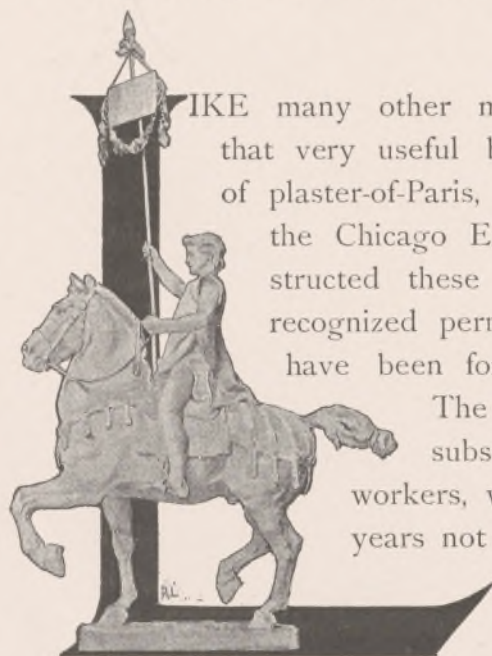
PAVILION, SOUTH SIDE OF GOLDEN DOOR; TRANSPORTATION BUILDING.
Drawn by A. Montader.

painters, whose work we will examine later, being much less in evidence outside the Art Galleries, and having been handicapped by various disadvantageous circumstances.

IT is not necessary, in this work, to repeat at length any of the all-but universal and overwhelming chorus of acclamation with which the general aspect, the general effect, of this carefully-planned array of buildings, terraces, fountains, basins, foliage and banners has been received, not only by the visitors in the flesh but by the organs of the press, at home and abroad. Not a visitor to the grounds, scarcely a writer in any of the already innumerable descriptions, but has contributed to this chorus of surprise and praise. If ever any fact of æsthetic import might be considered to be safely established by the emphatic testimony of both the unlearned and the *cognoscenti* it would be this, that in its outward aspect the Columbian Exposition is a well-ordered and most admirably executed work of art. Nevertheless, as is not generally known, there have been opinions, and expert opinions, uttered to the contrary effect, and that we may not grow one-sided in our readings, nor become wearied with too much laudation, it may be well to stop for a moment to hear one of these dissidents. The Marquis de Chasseloup-Laubat, in a report to the Société des Ingénieurs Civils a few months ago, thus controverted the general opinion:—

exhibit. At the southern end of this canal rises an obelisk, at the base of which spouts a fountain, guarded by recumbent lions, something like those of Trafalgar Square.

The Peristyle is one of the most stately and pompous architectural features of the whole Exposition, and its double row of columns with the arch in the centre and the Music Hall and Casino at the northern and southern extremities is much more imposing than anything of the kind ever before seen in America. Its general design is taken from that of Bernini in front of St. Peter's at Rome. In the original plans of the Exposition grounds it was intended to have the long pier which runs out into the lake from the back of the Casino terminate in a long transverse one, like the letter T, with a restaurant, a pharos, and other ornamental and useful features at the seaward extremity, but this was afterwards abandoned. The restaurants, fortunately, were not all suppressed, and an almost sufficient number of these and other useful asylums for weary visitors will be found. The handsome water ways, canals, lagoons and basins, which penetrate into the heart of the Exposition, and add so much to its variety and beauty, have the disadvantage of almost doing away with "short cuts" from one building to another, and thus greatly increasing the trials of leg-weary humanity. Some of this disadvantage is remedied by the number of floating craft of all kinds, gondolas, express boats, boats by the hour or the trip, family boats, etc., etc., which cover these waters, and even venture out on the ocean-like lake outside.



LIKE many other more permanent architectural institutions, modern World's Fairs owe to that very useful building material called "staff" a heavy debt. Without this combination of plaster-of-Paris, cement and water, with manilla, jute, cocoanut or other fibres, or bagging, the Chicago Exposition would have been a very different thing indeed. To have constructed these immense and numerous buildings of any available stone, brick or other recognized permanent material, would have beggared any Finance Committee that could have been formed, and would, moreover, have required an impossible length of time.

The directors of the Exposition early recognized the absolute necessity of this substitute for everything and imported from Europe a whole corps of trained workers, with their plant, materials and experience. It has been used for many years not only on occasions like the present, but for so-called stucco-work, in Europe, South America, and elsewhere. In Jackson Park, this imposing realization of an architect's dream has been, as has been said, sketched in iron and washed in with plaster. The latter, as here used, can be moulded into

any shape, sawed and nailed like wood, and painted of any hue. When left to itself, or merely coated with oil, it has a beautiful mellow whiteness, softer in tone than marble, and as valuable for sculptural as for building effects. One enterprising decorator, when confronted with the problem of painting some of these interminable buildings, conceived the happy plan of merely sending his workmen up on the cornices with sundry gallons and barrels of linseed oil to be simply poured down the walls. The lazy fluid, collecting in the hollows and draining off the more exposed surfaces, left only the minimum of supplementary hand work to be done to convert the walls into beautiful specimens of old ivory. A few months' exposure to the weather imparts to this material a most deceptive and stone-like appearance of age and stability. Moreover, it endured the frosts of the winter—and the frost of the shores of Lake Michigan is like death, or like iron—surprisingly well. In the spring, the few failures and flakings off to be noticed were readily repaired by knocking off the damaged portion, down to the lath-work underneath, and putting on a neat patch of new material.

After the architects, the call upon the sculptors of the country was the most unexampled and the most severe, and very much of the festival and ornate appearance of the Exposition as a whole is due to the courage and intelligence with which this call was answered. Such a multitude of decorative, architectural figures was never before dreamed of in this Republic, and, it may well be said, could not possibly have been furnished twenty years ago. But the number of young men, pupils of the Ecole des Beaux-Arts or of the Art Students' League, who had lately embarked in this most waiting of art-trades, was sufficient to furnish all the workers necessary even without the recognized masters, such

and color than those of Jackson Park,—though whether this contributed to the general artistic effect may be doubted. The two flanking palaces of the Fine and the Liberal Arts were evidently built of glass and iron with curtain walls of staff, the large building at the back was so overloaded with ornament on its main façade as to render it difficult to determine the real material, the Tour Eiffel was plainly of pure metal, and the Trocadéro, of stone. Moreover, the sense of stability and age with which the visitor was impressed constituted an element not to be neglected in his enjoyment,—the bridge, the tower and the palace on the hill had been there before or were there to stay, while at Jackson Park this pleasure is constantly dampened by his consciousness of the fleeting nature of the show. The Trocadéro hill was a natural feature which the park on the lake lacks, the river with its thronging life was a very cheerful substitute for the more impressive lake, of which, however, the visitor need see but very little in the course of his wanderings, and—it must be said—the display of decorative and architectural statuary was very much finer at Paris.

The united architects at the Chicago Exhibition have been reproached, by our French critic just quoted and very many others, with the fact that instead of developing a new and appropriate architectural style for this great occasion, they contented themselves with falling back on old formulas. "In 1889," says our Marquis, who may be quoted as voicing this general criticism, "the French no more sought to copy the Greeks and the Romans and the Arabs than those of their own ancestors to whom they owed their cathedrals, but they created a style, that is to say, a method of decoration in harmony with the materials they used. One might say whatever one wished upon this style; . . . but one had to recognize that there existed in itself this, the first of the necessary conditions which a work of art of any kind must fulfil. In 1893, the Americans limit themselves to copying the decorations of



THE CASINO. Drawn by E. J. Meeker.



STRENGTH. Carl Bitter, Sculptor. Drawn by René Lacker.

That which strikes one most on arriving at Jackson Park is the entire absence of a *plan d'ensemble* [!]. Different buildings have with one another no visible correlation and do not even seem to form parts of the same whole. Involuntarily the thought flits back to the banks of the Seine and the regularity of the plan developed in 1889 at the Trocadéro and on the Champ de Mars. It is impossible to avoid comparing these two exhibitions without finding how they symbolize the different genius of the two races. Like France herself, the French exhibition was compact, symmetrical, and built according to the majestic *ordonnance* of a general plan conceived in advance. . . . The Exhibition of 1889, where the general views were so skilfully managed, took possession of the beholder by the majesty and symmetry of the whole more than

by the finish and perfection of details. It was the work of an ancient race on ancient soil, the accomplishment of the continuous labor of succeeding generations; it was the creation of a nation having that surety and absoluteness of artistic perception which can be given only by the long traditions of a civilized past solidly compacted by the lapsing of centuries. It was, in fine, the type of a debatable ideal, but yet an ideal proceeding from certain preconceived and invariable principles. . . . Like the United States themselves, on the other hand, the American Exhibition is gigantic, and is not built according to a rigid and uniform general plan. On the contrary, the plan leaves so considerable a portion to each one's whim that it is hardly visible, and one would be tempted to deny the existence of any. Such as this is in our day the grand American Republic. . . . From certain points of view, the United States now constitute a nation of peoples rather than a united people. And just so the buildings at Jackson Park constitute a nation of exhibitions rather than a single and homogeneous exhibition."

This expert opinion might be more invulnerable if it did not cover so much debatable territory. It has been thought, in politics, that the United States constitute as "united a people" in the matter of running a general government as France itself, notwithstanding the much greater size of the American territory, and, as we have seen, the Chicago Exhibition *was* built in accordance with "a general plan conceived in advance." The *ensemble* of the Paris Exhibition of 1889 was undoubtedly imposing, and the comparatively restricted space enabled the visitor to take in very readily the general plan and to get his bearings. The Champ de Mars formed practically a rectangle, of which three sides were closed by buildings,—at the back, the great main building and the Gallery of Machines, on the right, the palace of the Fine Arts and on the left, that of the Liberal Arts; in the centre of the open side, towards the Seine, was planted the Tour Eiffel, under whose gigantic arches the visitor passed towards the Bridge of Jena and the hill of the Trocadéro rising on the opposite bank and crowned with its long curved line of palace. All around this stately enclosure was felt the stir and the presence of a great capital,—an environment which is missing at Jackson Park, owing to the distance from the heart of the city. The buildings of the Paris Exposition, moreover, presented a much greater variety of form, substance

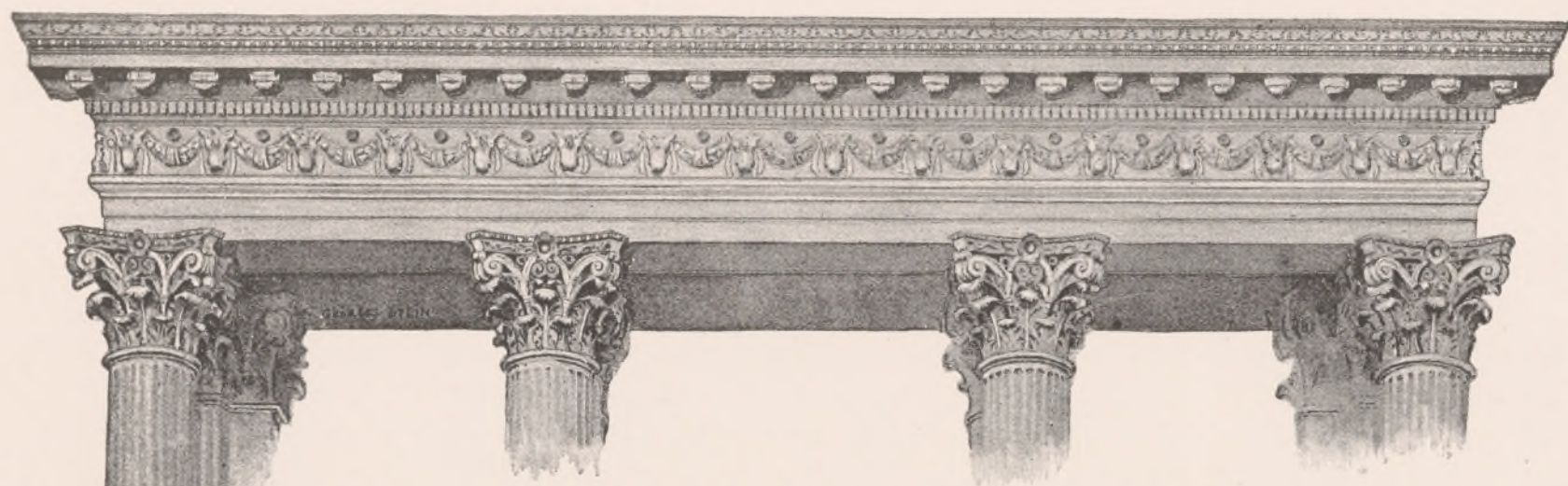
frames were more seasoned to exposure and whose more active work served to keep somewhat in circulation their chilled blood. The usual prejudice of labor in favor of untrammeling garments was quite laid aside, the wearing of many overcoats, mufflers and mittens at once was not considered incompatible with the most violent manual labor. Carpenters might be seen swarming aloft on the great palaces of lath-work swaddled like mummies; stretched out in perspective along the long, solitary, white lake front at regular intervals were other mummies, spotted dark against the universal whiteness, pickaxe-ing with lusty strokes the iron ground. These silhouettes were undertaking the digging of the foundations of the ornamental lamp posts that border this now cheerful and thronged promenade. But on this bitter



MINES AND MINING AND ELECTRICITY BUILDINGS, FROM THE WOODED ISLE. Drawn by A. F. Gorguet

afternoon the interminable front of the Manufactures Building shut out on the landward side all other human life, and towards the eastward the solid, white, opalescent lake stretched out, solitary as the palæocrystic sea, till it reached the leaden Chicago sky that hung over it. Far down the line one of the pick-axers stopped his futile

toil to call through the frosty air to his fellows that the whistle had blown to cease work, and the muffled figures gathered up their tools and trudged off leaving the gathering darkness to the solitary visitor. On the bosom of the grand basin, where now the gondolas glide, a horse went backwards and forward dragging after him a slender light ice-plow, and the red-nosed plowman shouted cheerfully to his assistant across the icy stretch,—“He ain’t so afraid as he was to go near the edges.” The bitter, piercing wind,



CORNICE OF NORTH ENTRANCE OF AGRICULTURAL BUILDING. Drawn by Georges Stein.

admirable monuments, which are the glory of past ages, and can only copy them badly, since they do not employ the same materials of construction which served in the creation of their models."



ANSWERS to this criticism are numerous and varied. In the first place, this is an International, and not an "American," exposition, and it was not only more courteous but more appropriate to present our foreign visitors with a demonstration in which they should find recognition of their own classic schools rather than with one aggressively domestic. In the second place, there was no time in which to formulate this new American style so as to get a dozen architects working in it towards a harmonious whole; in the third place, it would have been very unsafe to have undertaken to have done so, or to have left to the personal equation of each architect the determination of this style; in the fourth place, it was thought just as well to give an object lesson to the sometimes intemperate advocates of the national school. "There are," says Mr. Van Brunt, "many unedu-

cated and untrained men practising as architects, and still maintaining, especially in the remote regions of the country, an impure and unhealthy vernacular, incapable of progress; men who have never seen a pure classic monument executed on a great scale, and who are ignorant of the emotions which it must excite in any breast accessible to the influences of art. To such it is hoped that these great models, inspired as they have been by a profound respect for the masters of classic art, will prove such a revelation that they will learn at last that true architecture cannot be based on indisciplined invention, illiterate originality, or, indeed, upon any audacity of ignorance." Also, it is somewhat doubtful if there exists, as yet, any definite American school of architecture, any more than there does any American school of painting, or of sculpture. Such as it is, the expression of the former may be found in various important buildings in the larger cities of the country, rather than at Jackson Park.

To many thousands of visitors to this great exhibition the impressions left upon the mind will be those of summer light and heat, of a bewildering multitude of all things, and frequently, it is to be feared, of excessive fatigue. But to those whose fortune it was to traverse these grounds during the two winters in which the Fair was preparing, and especially during that of 1892-93, there will be preserved also a souvenir of something more strange, more imposing, and much more formidable. The first winter was exceptionably mild for the latitude of Chicago and the work progressed almost uninterruptedly, but that which preceded the opening of the Exposition was very severe generally, as will be remembered, and the cold on the shores of Lake Michigan, as already stated, is something tremendous. Not only does the thermometer fall to Arctic depths, but the northerly winds that come across the lakes, that "blow across these five hundred miles of ice-water," add a serious element of suffering and danger. Nevertheless, time pressed and the work could not be postponed; out doors and in, with fires wherever practicable and without them when not, the endless labor went on. The sculptors and the painters in their great cavernous studios suffered almost as much as the laborers outside, whose hardy

Tunis. All this may be said to be enough to give the display at Jackson Park and the Midway Plaisance something of an international character.

The nineteen official foreign buildings are situated in the north-eastern portion of the Exposition grounds proper, around the North Pond and east of the Art Gallery and Fisheries Building. The extreme north-eastern corner of Jackson Park is occupied by the spacious and decorative building of the State of Iowa, the picturesque conical towers of which are shown on another page. Just outside the official northern boundary of the Exposition, towering up against the sky and covered with deserted scaffolding, is an immense unfinished building, a monument to the miscalculations of speculators and capitalists. The Iowa Building occupies one of the most advantageous sites in the whole grounds, and the open paved terrace in front of it affords an uninterrupted view of the lake and is an excellent idling-place on warm afternoons. This was the site of one of the old buildings, the Jackson Park pavilion, which was transformed into a Corn Palace and a reduced model of the Iowa State capitol added on the west, the two being made to conform into a sort of general architectural harmony. The exhibit in the interior, however, includes a bewildering display of the application of cereals to architecture, the mural decorations consisting of grains (of all kinds), dried, cut into sections of every variety and put on *en appliqué*. From this point a pleasant breezy walk down the paved esplanade of the lake front leads past a number of the most important foreign buildings,—first the handsome hospitable-looking French pavilion, then the low wooden bungalow of Ceylon with barbaric Buddhist carvings, finally Germany and Spain side by side, the more modest little building of Canada occupying a point formed by the junction of an inland road with that following the lake, and, on the opposite side, just north of the North Inlet and the Naval Exhibit, the red manor house that represents Great Britain. Ireland is represented a good mile away, in the Midway Plaisance, by (characteristically) *two* "Irish Villages." Back of these more important states are the lesser ones, grouped together apparently at hap-hazard, Venezuela next to Turkey and India facing the Polish Café. The somewhat rococo white Brazilian palace, forever flying its large green flag, occupies the little cape that juts out into the southern portion of North Pond, opposite the Illinois Building, and is a prominent object from the main entrance of the Art Gallery, across the pond. The three Japanese Buildings are situated on the northern shore of the Wooded Island and there is also a little Japanese tea-house, with a pretty musmee to serve you, on the mainland opposite. As for the Midway Plaisance, though not quite such a kaleidoscope of costumes and tongues as has been represented, it really affords the patient explorer very interesting glimpses of many very strange lands.

Mr. Robert Lincoln, the American Minister to Great Britain, in March, 1891, made, on behalf of his Government, a formal application to the Prime Minister, Lord Salisbury, that Great Britain should take measures to be represented in the Chicago Exposition, and received the reply that a Royal Commission would be appointed for that purpose. This Commission was subsequently formed from the Council of the "Society of Arts," which undertook the duty under the conditions that a grant of £25,000 be appropriated from the Treasury and that, in addition, a charge proportional to the space occupied be made to all exhibitors, as had been done in Paris in 1889. This plan was, however, abandoned later when, in view of the great interest manifested in the project by British exhibitors of all kinds, Her



FIGURE OF ABUNDANCE, AGRICULTURAL BUILDING.
Philip Martiny, Sculptor.

when it blew, which, fortunately, was not all the time, dominated everything, and one of the localities to be most avoided was the long court between the buildings of Electricity and Mining. Through this narrow passage way this north-easter sucked like a Sansar. Naturally, every one sought shelter within walls, and in many of the more remote portions of the grounds the sense of solitude was only excelled by that of cold in this summer pleasure-ground. The long, silent white palaces, erected and forgotten long ago by forgotten men, awaited in this eternal frost and silence the distant end of all things; the heavy, gray sky that stooped over them, or the pale yellow sunsets that flamed in the West, alike forbade any sense of human comfort and pleasure in this city of the Djinn. That a short six months would bring summer, light, heat, crowds and festival, seemed impossible. Such were some of the strange things that come of building World's Fairs on the edge of north-western prairies.

THE proclamation of the President of the United States, of December 24, 1890, inviting foreign nations to come to the Exposition, was accompanied by a letter of the Secretary of State, con-

taining regulations for foreign exhibitors, instructions of the Secretary of the Treasury governing the free importation of exhibits, and the prospectus of the World's Congress Auxiliary. That there should be no possible doubt as to the sincerity of this invitation, five commissioners, representing both the national and local authorities of the Exposition, sailed for Europe on the 9th of the following June, as already related. When they returned in September they had visited all the northern countries of Europe, journeying as far as Novgorod, and making it a point everywhere to approach the highest authorities, the Prime Ministers or Ministers of Foreign Affairs, and had been everywhere received with distinction. Want of time and the lateness of the season prevented them from visiting the more southern countries, Italy, Greece and Spain. The responses have been both numerous and satisfactory. The official publications give the following long list of nations that manifested their desire to attend and set

apart liberal appropriations for the purpose of making a good display:—Argentine Republic, Austria, Belgium, Bolivia, Brazil, Colombia, Costa Rica, Denmark, Danish West Indies, Ecuador, France, Germany, Great Britain, Barbadoes, British Guiana, British Honduras, Cape Colony, Ceylon, India, Jamaica, Leeward Islands, New South Wales, New Zealand, Trinidad, Greece, Gautemala, Hawaii, Japan, Liberia, Mexico, Morocco, Netherlands, Dutch Guiana, Dutch West Indies, Nicaragua, Norway, Orange Free State, Paraguay, Peru, Russia, Salvador, San Domingo, Spain, Cuba, Sweden, Uruguay. And most of the States of the Union. Nineteen countries—Great Britain, France, Germany, Russia, Italy, Austria, Canada, Ceylon, China, Colombia, Costa Rica, Ecuador, Gautemala, Hayti, Japan, Nicaragua, Norway, Sweden and Turkey—have buildings of their own in addition to their pavilions and set exhibits in the various main buildings. And, in addition to the assignment of space for regular exhibits and buildings, concessions were granted for the purpose of conducting theatres, shops, restaurants, or of furnishing representations of native life, to the following governments; Algeria, Austria, China, India, Dahomey, Egypt, Hungary, Pacific Islands, Italy, Japan, Morocco, Persia, Sandwich Islands and



PANEL FIGURE ON AGRICULTURAL BUILDING.
Painted by Geo. W. Maynard.



PANEL FIGURE ON AGRICULTURAL BUILDING.
Painted by Geo. W. Maynard.



THE GRAND COURT OF HONOR, LOOKING WESTWARD.
Drawn by Edward Ertz.

increase in the annual exportations of tea to Europe in consequence of this liberality, but the Amsterdam juries testified their appreciation by the number of awards given to the Indian tea,—1 diploma of honor, 7 gold, 17 silver, and 14 bronze, medals, and 19 lesser recompenses, 58 in all. The slowness of the good Hollanders to appreciate gratuitous refreshment cannot be said to be manifested by the visitors at Jackson Park,—and the veracity of an historian compels us to add that neither do they manifest a just appreciation of this (apparent, at least) courtesy by vacating their chairs and tables in favor of the thirsty multitude awaiting their turn, when they have finished their own beverage,—or even when they don't intend to take any. As to the tea itself, the judgment of the experts generally is, that no tea can be truly right served in this wholesale and inartistic fashion, but that, on the whole, it is pretty good, though by no means the best that the said experts ever saw. Others, learned in these mysteries, advise the unlearned to avoid the famous Ceylon tea.

In addition to this grateful beverage the Indian court offers a curious and interesting assortment of objects, mostly for sale, from real gods down to quaint and amusing painted wooden toys. There is also a good deal of the brass and other metal work, and if but few of the exhibits are of the very first quality very few, also, are held at forbidding prices. The native attendants are among the few truly satisfactory ones to be seen outside of the Midway Plaisance.

Another important, though minor, addition to the architectural features of Jackson Park is furnished by the English Pavilion in the great building of Manufactures and Liberal Arts. In fact, the elaborate pavilions or screens which three or four of the great nations, England, France, Germany, Russia, etc., have erected to enclose their various sections in this building are among the most interesting architectural and decorative exhibits of the Fair. But with regard to the comparative artistic style, finish and originality of these screens, entrances, etc., the traveler who recalls the Paris Exposition of 1889

Majesty's Government increased the grant to the Royal Commission from £25,000 to £60,000, on the understanding that space should be provided free to all exhibitors. The official head of the Commission is the Prince of Wales, who is President of the Society of Arts, and the total area allotted to Great Britain and the British possessions is about 500,000 square feet, more than 300,000 being occupied by Great Britain. The largest total amounts previously occupied at any World's Fair were 383,373 square feet at Paris in 1867, and 363,018 in the same city in 1878. At Philadelphia, in 1876, the total amount was only 194,381; and at Paris in 1889, 232,845. Prompt steps were taken by the Commission to inform the Indian Government and the British Colonies of the action of the home authorities; the Dominion of Canada decided without delay to participate in the exhibition, Victoria, Queensland and Tasmania all took into consideration the propriety of appointing commissions, and New South Wales finally decided to do so, Cape Colony, Ceylon, British Guiana, Jamaica and Trinidad did likewise and India, after much hesitation, followed suit. The other colonies, given in the official list, joined the movement later.

The "Victoria House," so designated by special permission of the Queen, is the official building of the Royal Commission, and their contribution to the decoration of Jackson Park. Standing where it does, it is a valuable contribution to this decoration, and the pleasant reds of its walls, roofs and chimneys come in very well, from any point of view, with the white battle-ship, its neighbor, the blue of the sky and the varying tones of the lake. The building, to quote the official description, was designed by Colonel Edis, the Honorary Architect of the Commission, and "is intended to be generally characteristic of the best type of English half-timber houses of the sixteenth century, of which there are so many good examples still extant. It is, however, a modern house, and for this reason it has been considered permissible to employ terra-cotta somewhat largely in the lower story, with red brick facings and mullioned windows. The upper portion is of half-timber construction, with overhanging and projecting gables. The plan forms three sides of a quadrangle, with the open side next the lake, enclosed by a raised terrace with balustrade. The centre, on the front or inland side, is recessed, with steps leading from both sides up the covered portico, which opens into a large central hall; off this are, on one side, large library and reception-rooms, while the other wing is occupied by the offices. On the first floor is a large suite

of rooms and offices. Great care has been bestowed on the interior decorations. All the principal rooms are fitted with wall panelling and elaborate ceilings, after the manner of some of the best English country houses." This handsome building, like those of other nations, is provided to enable the members of the commission to extend appropriate hospitalities to their guests and compatriots, as well as with offices for the transaction of their business.

A little distance down the transverse road that comes out in front of the Victoria House is the Indian pavilion, whose pale yellow and arabesqued walls, pierced by high entrance arches, enclose an inner court that is considerably covered with glass for the benefit of the Western visitor. Here, following the example adopted at the Amsterdam Exhibition of ten years ago, a feature is made of the free distribution of native tea, by beautiful native



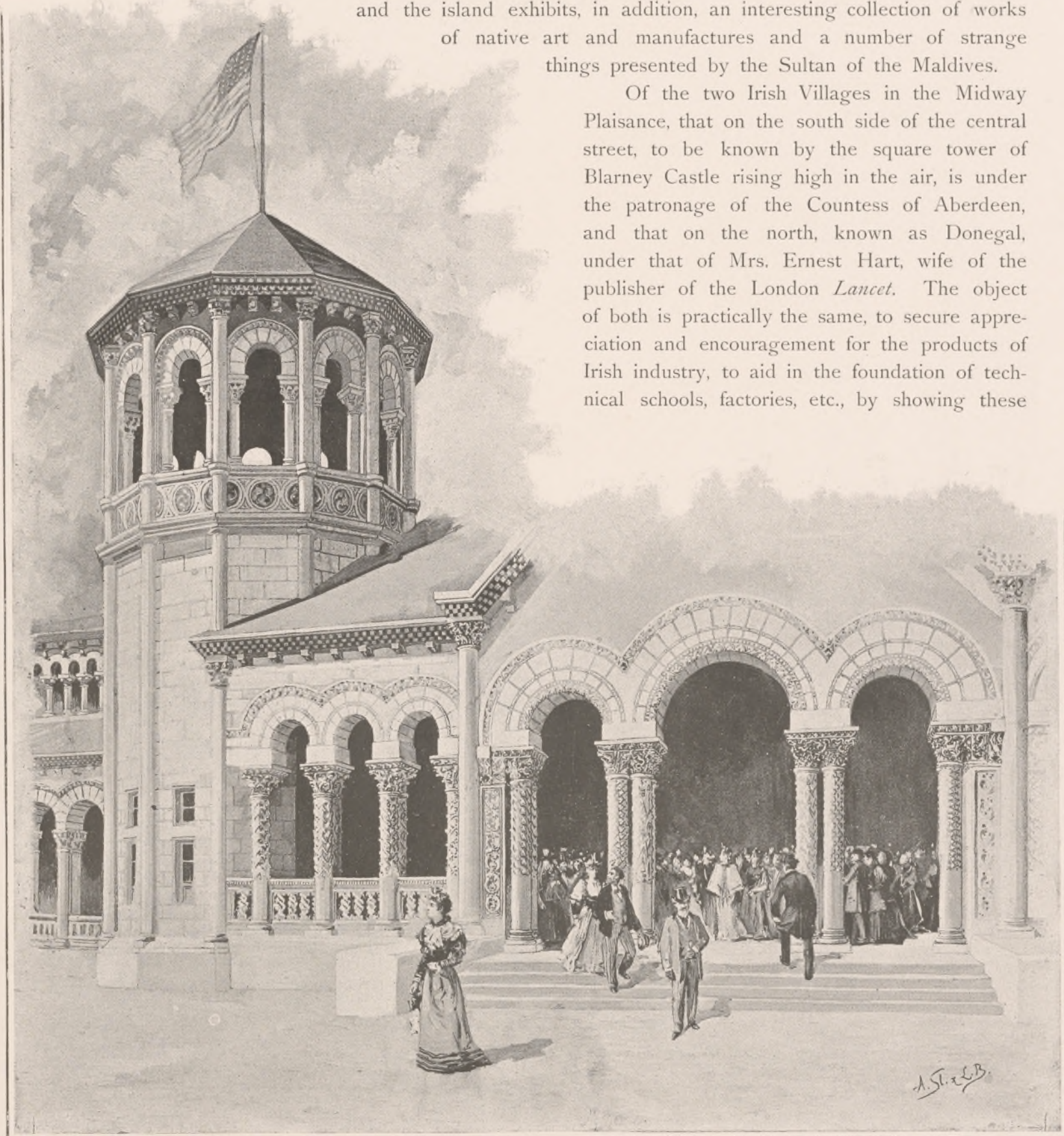
CAPITAL OF COLUMN, FISHERIES BUILDING.

"boys" with very black whiskers, scarlet coats and white turbans. Indeed, the hope of developing the importation of Indian tea into this country was generally acknowledged to be one of the principal objects of the Indian Commission, though it appears that the United States has nothing much to give in return but a steadily diminishing shipment of kerosene—diminishing owing to Russian rivalry. The Government of India made a grant of 40,000 rupees to the Indian Tea Association, and only 10,000 rupees to some commissioners of Delhi to aid in the formation of a representative collection of Indian Art ware. The Commissioner at Amsterdam reported that,—“The mere idea of any refreshment being given without charge appeared so strange to Dutch notions that visitors crowded to the tea-room daily, and could scarcely believe that no charge would be made.” The annual statistics do not show any very great

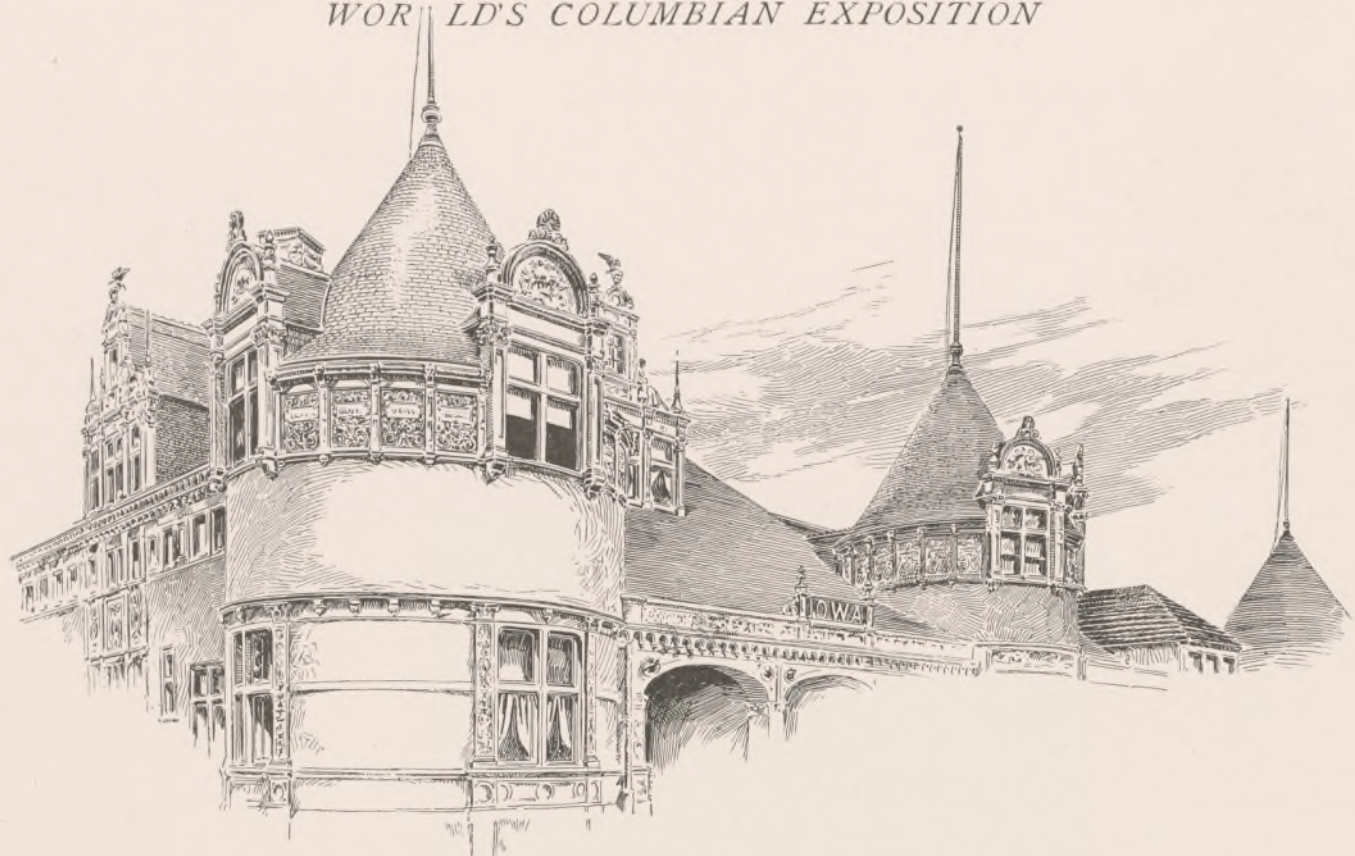
collection of Kaffir curiosities, etc. In the Transportation Building, the English railway display is the most interesting of any of the foreign ones, and among the numerous models of steamships and smaller vessels by far the largest and most important is Sir William Armstrong's of the ill-fated battle-ship "Victoria," sunk off the coast of Syria in June of this year.

An opportunity to study some of the details of a very strange and ancient architecture is furnished by the Ceylon Building, on the lake front,—the interior of the court being in the Dravadian style of the ancient Singhalese temples and the carvings after those in the rock of the ruined temples of the ancient capitals of the island, Pollanarrua and Amarajapoora, between 543 B. C. and 235 A. D. Twenty-five varieties of brilliantly colored wood may be found in these decorations, and the island exhibits, in addition, an interesting collection of works of native art and manufactures and a number of strange things presented by the Sultan of the Maldives.

Of the two Irish Villages in the Midway Plaisance, that on the south side of the central street, to be known by the square tower of Blarney Castle rising high in the air, is under the patronage of the Countess of Aberdeen, and that on the north, known as Donegal, under that of Mrs. Ernest Hart, wife of the publisher of the London *Lancet*. The object of both is practically the same, to secure appreciation and encouragement for the products of Irish industry, to aid in the foundation of technical schools, factories, etc., by showing these



MAIN ENTRANCE OF THE FISHERIES BUILDING. Drawn by André Slom.



TOWERS OF THE IOWA STATE BUILDING. Drawn by E. J. Meeker.

experiences a certain sense of disappointment. He thinks he remembers three or four arched entrances in the Gallery of the Thirty Metres alone—opening into various sections of the great, general display—that were more satisfactory as original, decorative specimens of art industry than anything in this colossal Manufactures Building. The screen of the French section here, for instance, is surmounted by a low cornice supported on a multitude of huge, heavy, disquieting caryatides, evidently manufactured by wholesale out of some cheap material. This bilious traveler will even go further and declare that a great multitude of the exhibits here made in which the element of art enters, taste, originality, design or finish, have the same quality of not being of the very best—the taint of the commercial is over them all. The foreigners have underestimated the American market, or they have deemed the distances and the expenses too enormous, or they have thought it better to send exhibits which they can probably dispose of nearly *en bloc* at the close of the Exposition. This is as true in the Japanese section as in the European ones.

The English pavilion in this building—to get back to our text—is declared to be a reproduction of the dining hall in Hatfield House, said to be the best specimen of Elizabethan architecture extant. One side is left open, and on the other may be seen the antique fire-place, inscribed with the date, 1637; above it a tapestry and the coat-of-arms of the house, on either side suits of mail, etc. A carved balcony surmounted by six lions rampant, each holding a shield, is at one end of the dining room; on either side of the great folding doors hang life-size portraits of Queen Elizabeth and Mary, Queen of Scots. The bulk, value and comprehensiveness of the English contribution to the Fair is, indeed, extraordinary; the official catalogue of the British section is a thick octavo. Her majesty the Queen contributes as her individual exhibit a number of royal tapestries from her own palaces; the Cape Town diamond mine exhibit is an unique feature. Five tons (one account says a hundred and fifty tons) of diamond clay, filled with rough stones, were brought over with all the machinery necessary and the process of presenting the diamond to commerce is shown in its completeness. The clay is thrown into the big crushers, and a stream of water turned on the broken *débris* while real Zulus, arrayed as at home, sort out the gems which are then cut and polished by skilled workmen in full view of everybody. The value of the stones in the five tons of clay was variously estimated at from a quarter of a million to a full million of dollars. The same enterprising Cape Colony also exhibits in the Agricultural Building, under glass cases, on their native soil, what is said to be the finest lot of ostriches that has ever been seen in this or any other country, from veterans in magnificent plumage to little chicks of six weeks; “the most perfect tusks that have ever been brought from South Africa;” a full



COLORADO AND MARYLAND STATE BUILDINGS. Drawn by G. Fraipont.

by the government architect, Johannes Radke of Berlin, and its style, we are assured by the official report, is that of the early German renaissance of the fifteenth century, "betokening the transition from the pure Gothic and leaning on such models as the tower of the Aschaffenburg Castle, a gable of Goslar, the City Hall of Rothenburg, etc." The white walls, both outside and inside to a great extent, are covered with that peculiarly German, mediæval decorative painting, largely composed of scroll work, apparently burlesque heraldry, black lettering, etc., which no other nation can do anything like so well, and which when well done and applied to an appropriate architecture like this is very effective. "The coats-of-arms of the German states decorate the space over the main entrance; above is the imperial double eagle; to the right spreads the drastic German motto in ancient rhyme which translated reads:—

"Fruitful and powerful, full of corn and wine, full of strength and iron,
Tuneful and thoughtful—I will praise thee, Fatherland mine.

"On the north side is a representation of St. George killing the hellish dragon. All the niches and corners exhibit poetic designs. The effect is heightened by the high gables, the bay windows, balconies, turrets and glazed tile roofs with bronze corners and water spouts." This *scrafito* painting was executed by the artist, Max Seliger. Fortunately, the building has a number of trees around it on the sides and back, which help it very much, and as it was largely built of iron and stone, at a total cost of \$250,000, it is hoped that some means of preserving it after the conclusion of the Fair may be hit upon.

The most prominent feature of the display in the interior is the very large exhibit made by the German publishers, their innumerable volumes, in every variety of binding, being arranged in stalls all around the great central hall. It may be frequently observed, however, that in the matter of general artistic get-up, particularly of the illustrations, the interiors of these *editions de grand luxe* seldom correspond to their imposing exteriors. On the right of the great hall is a very handsome library, with more volumes and paintings, the mediæval aspect being duly tempered with modern luxury, and at the rear of the building is a chapel with a fine organ, stained glass windows, and a large display of those unpleasant, painted religious figures to which the church still clings. "In the belfry hang three cast steel bells, made at Bochum, Westphalia, and of 80, 60, and 40 hundred-weight respectively. These bells will be ultimately placed in the 'Church of Mercy,' now being constructed in Berlin in memory of the late Empress Augusta." Throughout the greater part of this building the walls rise directly to the high roof, the only two-story portion being that devoted to the general offices. A gallery extends

cottage industries in actual operation, the making of lace, weaving homespun woolen cloths and fine linens, artistic work in wood carvings, iron work, etc. Most praiseworthy Irish needlework is also to be seen in the British section in the Manufactures Building, consisting of linen work of all descriptions. In the very neat little whitewashed cottages—very neat, and with a total absence of traditional pigs—may accordingly be seen in these villages fresh-looking Irish girls and industrious weavers and carvers, all at work. The village piper, one for each village, paces solemnly up and down in the court or village green and fills the air with his thin, querulous strains. In Mrs. Hart's village may be seen, also, a collection of Irish art, ancient and modern, portraits of prominent leaders, specimens of ancient metal work, etc. The entrance to the village is under the St. Lawrence Gate at Drogheda, which dates from A. D. 1200; at the back of the court is a half-size reproduction of Donegal Castle (1607), with its ancient banqueting hall and ruined keep,—everything very fresh, white and new,—another of a Round Tower, one of an ancient Celtic market cross, the Wishing Chair of the Giant's Causeway, "with Ogham, Bullen, and Hole stones." On a pleasant day this village is a truly cheerful and pleasant place, and its latest honor, Mr. Bruce Joy's colossal statue of Gladstone, a fac-simile of the one in front of Bow Church, London, was formally unveiled in the banqueting hall of the castle by Mr. Hart on the 24th of June. Lady Aberdeen's Irish villagers, across the way, celebrated with a "dance at the cross roads" the final turning-on of the electric lights that enabled them to see their way about their houses,—an event that did not occur till nearly the first of June, and two weeks later they were roused to a still higher pitch of enthusiasm by the arrival of a piece of the real Blarney Stone, which was formally unveiled and saluted by the Mayor of Chicago. This has been placed on the roof of the castle, against the coping of the east wall and slightly below the floor. Instead of hanging over the wall of the castle, head downward, as was formerly the custom in Ireland, the Chicago tourist will have to do nothing more dangerous, if he wishes to kiss this stone, than get down on his hands and knees.

Germany furnishes the most distinctly mediæval feature of the Exposition, as well as some of the most modern ones, and the *Deutsche Haus* on the lake front is claimed by the children of the Fatherland to be the most picturesque structure of the Exhibition, as the *Deutsches Dorf* is one of the most interesting villages in the Midway Plaisance. The former rises white and handsome—but very strange and foreign-looking indeed to the untraveled visitor—on the lakeside, adjoining the much more mildly mediæval building of Spain. As one of the most distinguished, as well as one of the earliest to be opened to the visitor, this building of Germany and its contents deserve some attention. It was designed



VIEW OF THE FISHERIES BUILDING, FROM THE WOODED ISLE. Drawn by Georges Stein.



COCK. Bas-relief by Leopold Bonet, Electricity Building.

charm that lies in the peculiarities of the German races," as here typified; and that the care here shown in the preservation of ancient household utensils, costumes, ornaments, etc., would tend to the encouragement of this practice elsewhere, "for the purpose of descriptive Anthropology," this material being "more calculated than any other to render perceptible the life and instincts of those who were formerly associated with it."

Here is a wide field to cover indeed, and it must be said that the true German intelligence and thoroughness with which it has been carried out gives this exhibit a singular charm and interest. More perhaps than in any other part of the Exposition does the visitor feel here something of the real charm of the country, especially of an old country, which the official cataloguer sets forth. The important and interesting museums of historical costumes, armor, paintings, etc., in the Castle and the Hessian Town-hall have not much to do with it,—indeed, a very large portion of these historical things are frankly modern copies—but the general aspect of the buildings, the picturesque models of farmhouses, the general atmosphere of age and mellowness which gradually penetrates him, perhaps even some of the influences of "the gifts of Bacchus and Gambrinus" which our official guide praises upon almost every page. There are no mountains and very few trees, the "moat" around the castle is a very slight affair, there is even very little grass,—but to compare the model of the Black Forest Cottage, for instance, with that of a scientific American wheat farm in one of the State buildings of the great Northwest is to feel that there are certain advantages possessed by an old country over a brand-new one for which even some superiority in political institutions does not altogether compensate. For any one who has traveled in Germany lately, however, this impression will be somewhat diminished by the remembrance of the many hideous modern architectural "improvements" which are being adopted there, even for the most ancient and picturesque edifices.

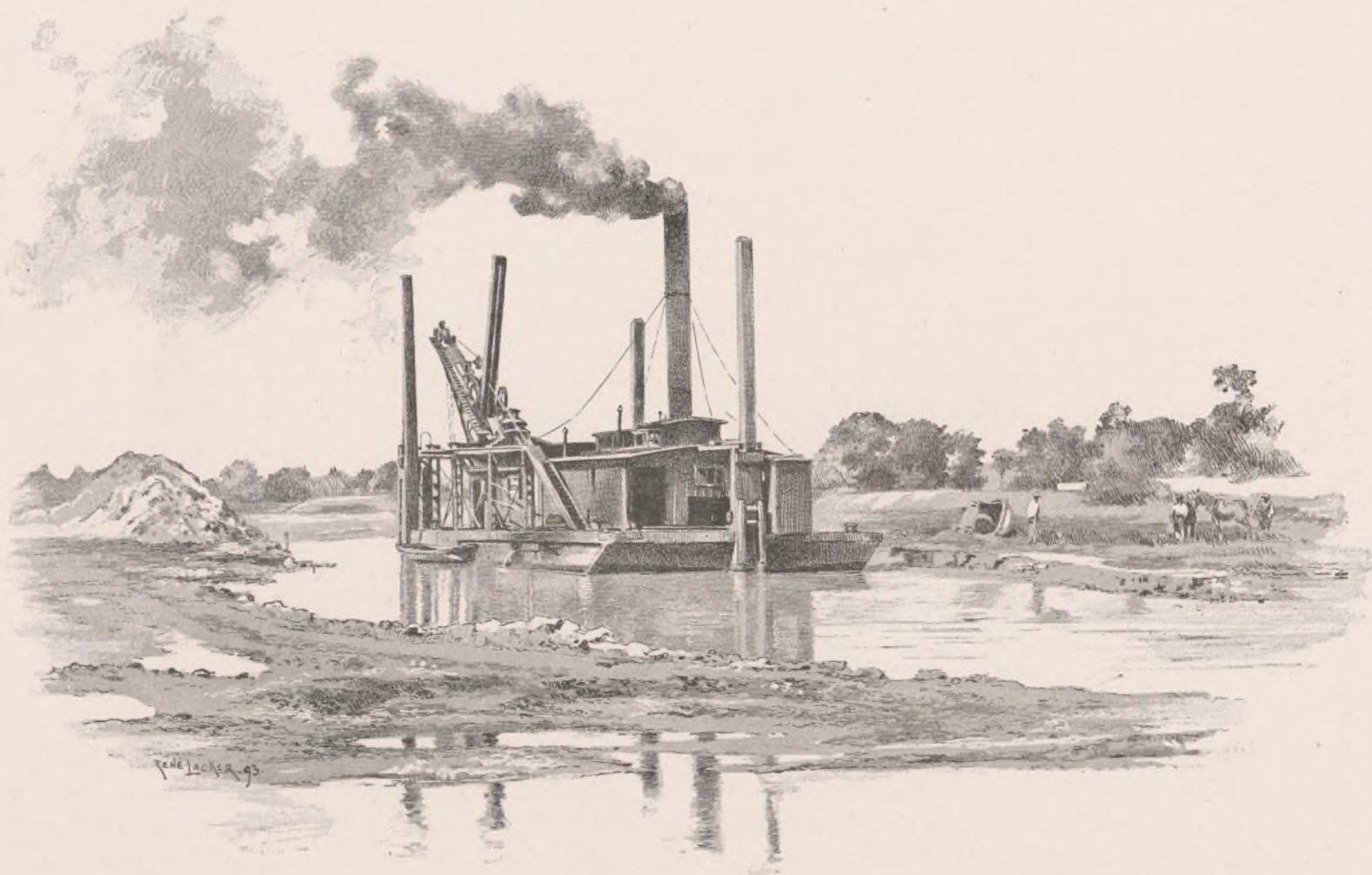
In the Manufactures Building the architecture of the German pavilion is said to be founded on that of the renaissance of the sixteenth century, later than that of the *Deutsche Haus*, and the architect is Gabriel Sidel, of Munich. Like that of many of the other important foreign structures in this building, this was constructed at home, taken down and shipped to America. The ground plan suggests three circles touching each other. One room, in blue and gold, reproduces to some extent the reception room of the Imperial Palace in Berlin; another, one of King Ludwig's in Munich; and another, it is said, a presentation room in the royal palace at Dresden. Among the most venerated exhibits is a small, round blue baton, trimmed and tipped with gold, the marshal's staff of Von Moltke. The display of porcelain, tapestries and furniture is very fine, and there is a great group of "Germania" which, at the close of the Exposition, is to be taken down and sent home again to be mounted over the entrance to the new

around the central hall, the intricate heraldic Teutonic designing on the walls following the visitor almost to the last when it suddenly gives out. This building was formally opened by the German Commissioner on the afternoon of May 23d, amidst much enthusiasm, many "Hochs" and appropriate healths to the *Vaterland mein*.

In the Midway Plaisance the German Village furnishes a still more comprehensive epitome. "It is for the purpose of illustrating these peculiarities," says the official description, "that we have erected, in a hospitable foreign country an edifice which, together with its contents, will, we hope, give as faithful a picture as possible of the characteristics of our Fatherland. We tender this representation in a place where Industry and Art celebrate their triumphs, and believe that even beside this wonderful collection of the products of all nations, and among the mighty creations of the inventive genius of modern time, it will excite a friendly interest.

"A Castle of the olden time stands before us, in which younger generations have taken up their abode and built their nests. In true knightly fashion it flanks and protects a dignified Townhall and stately farmhouses. The interiors of Castle and Townhall are rich in valuable treasures of past ages, and in excellent works of German Industry and Art. The gifts of Bacchus and Gambrinus will also not be found wanting, for it is the German custom to value these highly and to regard them as the best panacea for every ill. We hope and wish, therefore, that in the face of this small piece of our dear German Fatherland each one of our countrymen living abroad will be seized with a yearning for the spot where his cradle, or the cradle of his ancestors, stood, and will remember with painfully pleasant sensations his old native land; its towering mountains, its rustling forests, its peaceful valleys, its smiling plains, its powerful streams and its loyal people, so that half-faded pictures may suddenly appear to him in fresh colors;—the peaceful little town at the foot of the steep height covered with the ruins of an old Castle, the brook and the rattling mill again rise up vividly before him, until he almost fancies that he hears once more the mother's beloved voice."

Further, it was hoped that even the foreigners and aliens would be led to feel and recognize "the



EXPOSITION GROUNDS IN SUMMER OF 1891. Drawn by René Lacker.



THE WOMAN'S BUILDING.

Cavalry Band who, when grievously wounded by a catastrophe on the grounds, refused assistance at the surgeon's hands till everyone else was attended to, sitting silent and enduring, like one Sir Philip Sydney.

THE official building of France, which stands on the lake front, somewhat to the north of that of Germany and about in the latitude of the Fine Arts palace, is handsome, inviting and worthy, but by no means as eminently national in its characteristics as that of the German Empire. In fact, being late Renaissance, it serves but to repeat an architectural theme, with certain variations, which is already somewhat familiar in these grounds. The late Renaissance is, moreover, said to be not quite pure by the experts, and the building lacks in stateliness. It was fortunate, however, in capturing one of the very few clumps of large trees to be found in Jackson Park, and promptly proceeded to enclose it between the sheltering arms of its two pavilions, connected by an open arcade, like a cloister, that shuts off the great noisy Exposition behind it, and looks out peacefully, over this little shady garden with a fountain and flower-beds, to the great open lake. This restful little plaisance was laid out by the assistant municipal landscape gardener of the city of Paris; and the architects of the building were MM. Motte and Du Buysson, and R. A. Deuelle. Of the two pavilions, the southern and smaller is occupied by the city of Paris, whose exhibit is of an eminently practical nature,—specimens of the work of the pupils of various municipal schools, drawings, embroideries, etc.; Dr. Bertillon's system of identifying criminals by scientific measurements of their bodies; certain diagrams of the Parisian sewerage, or *tout à l'égout*, system, of municipal prisons, hospitals, etc., etc. On the inner wall of the connecting corridor are hung a number of large views in the streets and squares of Paris, skillfully painted in flat, decorative tones by eminent artists. In the northern and larger pavilion are the offices of the French officials at the Exposition and a large Salle d'Honneur containing a number of valuable and interesting relics connected with the times of Lafayette and Washington. The general decoration of this Hall of Honor was copied from that Salon des Ambassadeurs of the château of Versailles in which Louis XVI. received, on the 20th of March, 1778, Silas Deane, Benjamin Franklin and Arthur Lee, the envoys sent by the American Congress to negotiate an alliance with France. The greater part of the west wall is covered with a large Gobelin tapestry, representing, in the fine old seventeenth century manner, from designs by Le Brun and Van der Meulen, the siege of Douai by Louis XIV. in 1667. Near this very important hanging are two other, smaller, Gobelin tapestries, also after Le Brun, and on the northern wall, a larger Gobelin displaying the ancient arms of France and Navarre supported

Reichstag building in Berlin. The Emperor contributes a special exhibit; the total number of contributors, in all departments of the Fair, is over 5000, representing 230 cities and towns. The most famous and important of these—after the Emperor—is, of course, Herr Krupp; he has been assigned a locality on the lake front, south of La Rabida, and makes a most imposing display. The exterior of his building presents something of a warlike appearance, fully borne out by the artillery within. The great gun, known as a forty-two centimetre rifle, has a bore of nineteen and a-half inches and a length of barrel of forty-two feet, two inches. The weight is 270,000 pounds, and the range estimated at twelve miles. It was only with a great outlay of money and of engineering skill that this monster was transported, special "shears" had to be built to lift it from the vessel's hold, and special car trucks made to carry it. This piece of ordnance, said to be the largest in the world, is to be presented to the city of Chicago by the maker and mounted in a fort to be built on five acres of made ground, off Hyde Park. The gun exhibit here, it is claimed, includes everything in the nature of heavy and light ordnance manufactured at the Krupp works, and the process of manufacture is here shown to some extent. This exhibit was informally opened by a speech from the German Commissioner, Herr Wermuth, on the afternoon of June 5th.

Four days earlier the national exhibit in Machinery Hall was also opened to the public and the great Schichan engine started which furnishes power for all the machinery of this section and for the immense Siemens-Halske electric motor. The dynamo is covered with a pleasant and deceptive panoramic painting of the hill slopes which produce the Johannisberg, Rüdesheimer and Moselle. The German exhibit of needle-work, in the Woman's and Manufactures Buildings, is by far the most extensive of any, and in many respects the best. The greater part of it has been drawn from the districts of Plauen and Eibenstock in Saxony, famous for the artistic needle-work of the women. All of the display in the Woman's Building is under the charge of a committee of the leading ladies of the Empire, at the head of which is the Princess Friedrich Karl.

Nor is this all. In the Midway Plaisance is a menagerie and "zoological arena" from Berlin, the lions of which lie in their barred cages over the entrance doors and look out pleasantly on the crowds passing by; and a very fine exhibit of the quality of the German army was given by a private of the



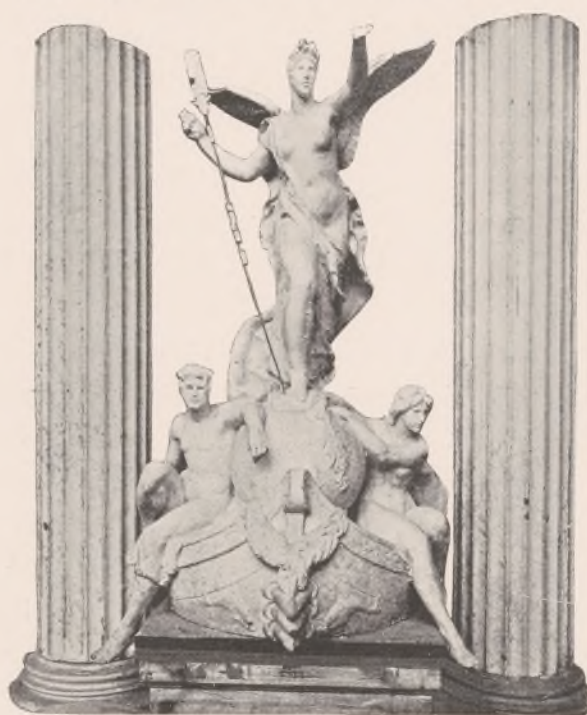
FIRE CONTROLLED. By Karl Bitter.

twelve and a-half feet in diameter and the largest direct current machine ever made. It furnishes light for the German section, the terminal station, the Wooded Isle, the Choral Hall, and a current for several hundred horse power machines in addition. In the Agricultural Building, the German section was also opened with appropriate ceremonies, the greatest enthusiasm clustering around the reproduction, in solid chocolate, of the Niederwald monument of Germania, eleven feet high and weighing three thousand pounds. At the Paris Exposition there was a reproduction of the Venus of Milo in chocolate, but only about the size of the original. Thus does civilization proceed from one triumph to another. The pavilion built of chocolate by a Cologne firm, "in the renaissance style," is very much larger and heavier even than the statue. In the south court of the Horticultural Building is the vault containing the exhibit of the German Wine Growers' Society, the most extensive made by any wine producers, and with two of the side walls

and interesting than that made by the Germans in their *Deutsche Haus*, and only inferior to that in the second story of the Palais des Arts-Libéraux in Paris in 1889. Here however, as there, this superb library, being up two flights of stairs, and not easily discoverable in the great wilderness of the Manufactures Building, has remained unknown to most of the visitors. In all the important departments of the Fair, France is represented with varying completeness;—in that of education, by a comprehensive exhibit, consisting mainly of statistics, text books and examination papers, giving an excellent idea of the present condition of the three grand divisions, primary, secondary and university, of education in France, prepared by the Minister of Public Instruction. In that of Electricity and Telegraphing, there is a retrospective collection of telegraphic apparatus since the invention of the system, coming down to the very newest improvements; examples of the various submarine telegraph cables from the earliest down to the present time; an exhibition



PEACE. Administration Building.



GENIUS OF DISCOVERY. From Central Arts, side of Columbus Portico.

of electrical instruments and devices used by private firms; the display of the lighthouse administration, and a projector to display the carrying power of some examples of rotating beacon lights. In that of Transportation, a bewildering variety of things from locomotive engines down to stable fixings. In that of Alimentation, the complete machinery, in working order, of a French Bakery, in the neighborhood of the Live Stock Pavilion; a Normandy cider press, in the Midway Plaisance, where that very unsatisfactory beverage may be purchased of native peasant girls in costume; and also, it may be added, a very unworthy, alleged French restaurant in the Manufactures Building. In the Woman's Building, among other triumphs of needle-work, may be found the famous collection of dolls, sent by an enterprising association, *L'Aiguille*, representing the feminine costumes of France from the primitive *Gauloise* down to the present day. The dolls themselves, however, are the inane waxen ones of commerce and have nothing in common with their historic gowns.

In the Manufactures Building, the French Pavilion or court, already alluded to, is said to have been designed by the government architects; and a general harmony and congruity was attempted by attending to the details and proportions of the various show-cases, the artistic grouping of the exhibits, etc.,—each class of manufactures having its own architect and decorator. The central court is devoted to the products of the great national manufactures of Gobelins, Sèvres and Beauvais—described in the French art section of this publication. The artistic bronzes, naturally, make a very fine show, but one, alas! that is tainted by the meretricious, *café chantant* art that has of late years not scrupled to avail itself of this dignified material. The great houses, Leblanc-Barbedienne, Thiébaud Frères, Susse Frères, are represented, sometimes by very large and important pieces, reproductions of contemporary sculpture, examples of *cire-perdue*, the well-known Doré vase, "La Vigne," etc., etc. In jewelry and enamel work there is a fine display, as also of the porcelains and enamels of Limoges, the enameled terra-cotta of the works of Yvry-Port, near Paris, and a very interesting reproduction, on the scale of one-fourth of the famous "Frieze of the Archers," now in the Louvre but discovered by M. and Mme. Dieulafoy in their excavations at Suza, Persia. Of a more commercial interest are the imitation little salons, furnished, carpeted and decorated as if for immediate use; and the very deceptive counterfeit precious stones and gems.

An important contribution to the international character of the Exposition is that of the French Colonies, of which the exhibits are installed in the Agricultural Building and near the lake front south

by two genii. Under the tapestries are suspended the portraits, pictures, drawings and autograph letters of the collection; three handsome cabinets in black wood and marqueterie, surmounted by busts of Washington and Lafayette, contain other relics, and articles of furniture are placed about the room. In one of these, a chair, is a cushion the cover of which was embroidered by Martha Washington at the age of seventy and presented to Lafayette. In the centre of the room, resting upon a Louis XIV. *console* of carved and gilded wood, is a case containing the sword of honor voted to Lafayette by Congress, and carried to him by the grandson of Benjamin Franklin at Havre in 1779, after the hero's return from his first voyage to America,—or, rather, the golden hilt of this sword joined to the blade of one presented him by the National Guard of Paris in October, 1791, when he made his adieu to that force. The original blade of the Congressional sword was destroyed by rust during its enforced burial during the Terror, and after its recovery Lafayette conceived the idea of replacing it with that of the latter weapon which, as it had been forged from the bolts of the Bastile, was equally "eloquent of liberty." Decorations of the Society of the Cincinnati, coins and medals of the period, a gold ring containing in the bezel the hair of George and Martha Washington, the pistols carried by Washington during the Revolution and left to Lafayette by his will, various relics of Franklin, a silver vase presented to Lafayette by the midshipmen of the frigate *Brandywine*, in which he returned to France in 1825, etc., complete these historical records. Most of them are owned by the descendants of Lafayette, who are said to have parted with them for this occasion with very great reluctance, and only at the instance of President Carnot himself.

The great white cube of this northern pavilion, when approached from the Fine Arts building, or down the lake front, is handsome and suggestive of distinguished things within, an immense tricolor drifting from its staff over the northern façade or drooping over the great allegorical sculptural group set in a niche and representing the proper conventional qualities of Progress, Enlightenment, etc. Round on the lake front, the upper part of this pavilion is ornamented with a stately painted frieze, in which the arts and sciences walk in handsome procession against a gold ground. After this very important exhibit, and that in the Gallery of Fine Arts, the most distinguished display made by France is probably the collective one of the various Paris publishers and great printing houses, much more complete, artistic



THE ART GALLERY.



THE ADMINISTRATION BUILDING OF CANADA.

Castile and Leon under which Columbus sailed. From New York they were transported to Chicago by way of the St. Lawrence and the great lakes, and have since been formally conveyed by the Spanish government to that of the United States.

The *Pinta* has a displacement of about 110 tons and the *Nina*, of about 100, modern measurement. The two cost about \$15,000 as they left the contractor's hands. The dimensions of the *Santa Maria* are given as follows: Length at water-line, 71 feet, 3 inches; beam, 25 feet, 8 inches; depth of hold, 12 feet, 5 inches; displacement, 233 metric tons. Her crew, when she arrived at Chicago, consisted of 52 men, all told. The following description of her may be found worthy of preservation: "On the poop and extending across the deck of the *Santa Maria* is a cabin which is a copy of that occupied by Columbus. It contains a table, chair, bed and wardrobe, of the style of the fifteenth century. There is also a royal pennant which is an exact copy of the one taken by Columbus to the discovery, and by John of Austria at the battle of Lepanto, as well as by other great Spanish leaders, as the symbol of command. On the table are placed an astrolabe and a forestaff, instruments used to measure the altitude of the stars; while around the sides of the cabin are the arms of the officers. The *Santa Maria* is armed with four small carronades on the upper deck and four breech-loading guns on the gunwale. She has a bowsprit and three masts, and is rigged with square and triangular sails. Elevated at the stern of the vessel is the large iron lantern, the ancient insignia of an admiral, and a custom handed down to us, as in the mizzen-top or on the after mast of the flag-ship there is always a light beaming from sunset to daylight. In the open space under the poop deck are all sorts of specimens of the arms used by the fighting men of Columbus' day, among the most curious of which are the large guns called 'lombardia,' which are lashed with ropes to their stout wooden blocks of carriages, while near by, in a netted bag, hand stone balls, which were the projectiles of the day. In the little cannon, called 'falconets,' which are mounted on the rail, one finds the ancestors of our great guns, in the shape of a breech-loading cannon. A small, flat, curved pin holds in place a little iron pot-looking receptacle, which, upon the withdrawal of the pin, is readily removed. In this is placed the powder charge and then the diminutive stone ball. The priming and firing are done at a touch-hole in the upper rear portion of the powder-holder. The falconets are arranged so that they can be moved about laterally and vertically. The odd-looking blocks for the tackles which are used for raising the heavy yards are also curiously made things, while the compass is one of the most interesting of curiosities. The old windlass for raising the heavy-looking anchors and the means for securing the cable at once attract attention. The banners on the ships are as follows: Aft, pennant of Castile; mizzen truck, arms of Aragon and Castile united, beginning of the arms of Spain; main truck, standard of Castile; fore truck, banner of the expedition, granted by their Catholic Majesties. The shields over the rail are, the arms of Castile (castles and lions); Aragon (gold with red bars); Sicily (the bars of Aragon and eagles)."



THE ADMINISTRATION BUILDING OF AUSTRALASIA.



Sculpture by D. C. French and E. C. Potter.

of it. The former comprises the Algerian pavilion, constructed from the plans of the architect of the Governor-General of that colony, and said to be an exact reproduction of the interior of the Palais d'Hiver in which he dwells. The government building of Tonquin, a reproduction of a part of a Cochin Chinese palace, was originally designed and put together in that newer colony, and was first used at the Paris exhibition of 1889. Since that date it is

said to have had various excursions in the employ of a French syndicate, and was secured for Chicago by the efforts of M. Yvon, the architect who had charge of this colonial exhibit. The building is rectangular in shape

and has its exterior walls adorned with reproductions of antique Chinese inscriptions, some of which, it is averred, repeat those of the times of Confucius. The interior is finished in walnut wood, picturesquely carved. The Pavilion de la Tunisie is a larger building, very Moorish-looking with its four domes, its horizontally striped walls and its horseshoe-arched entrances. In the interior, the large central hall has been furnished by the Bey of Tunis, in imitation of a similar apartment in his own palace. Specimens of all the various products, natural and artificial, of the various French colonies, in Indo-China, Asia, America, and Oceanica, may be found distributed through these buildings and their appurtenances.

Just south of the official German building, and in strong contrast with it, stands the severe, Gothic edifice of Spain, one of the last to be finished, and one of the most characteristic of the national architecture. This is a reproduction, on a scale of three-fourths, of the Casa Lonja, or Silk Exchange, of Valencia, the commencement of which antedates the sailing of Columbus in 1492. At the southeast corner a rectangular tower with an apparently incomplected top rises somewhat higher than the rest of the building, the skyline of the latter terminating in curiously finished Spanish battlements. On the plain masonry of the exterior walls the delicate tracery of the doors and windows terminates above in square panels and a sort of cornice line. In the interior is a lofty, nearly empty hall, sustained by eight great twisted columns, two and a half feet in diameter. A circular staircase gives access to the top of the tower, in which it was the custom to confine defaulting and bankrupt merchants. This building, erected by an architect residing in New York city, Rafael Gaustavino, is occupied by the offices of the Spanish commissioners and is used for the reception of visitors and for the display of certain large paintings and maps, relics of Columbus and Cortez, a sword of Queen Isabella, some pieces of ancient Spanish artillery, etc., etc.

In the Manufactures Building the Spanish section attracts attention at once by a wilderness of small columns supporting an apparently interminable number of low Moorish arches decorated with innumerable stripes of white and terra-cotta. This is the result of an attempt to adopt to these alien surroundings the first tier of the famous arches of the great cathedral of Cordova, built as a mosque by Abderrahman I. Of the original twelve hundred columns less than seven hundred now remain, it is said, and as many of them as could be adopted to this limited space were reduced in their proportions and put here by the architect of the Spanish commission and special commissioner, Don Juakin Pavia. Unfortunately they are somewhat unduly crowded, both from above and from all sides by their neighbors, and their due effect is thus in a large measure lost. There is also something of a deficiency of light under these arcades to view the Iberian exhibits, which are sufficiently numerous and varied. There is a very large display of woolen goods, wonderfully graded in color, by the Corporation of Manufacturers of Sabadell and the Industrial Institute of Tarrasa, the latter adding shawls; there are Spanish laces, mantillas, etc., and a rich and curious display of steel objects ornamented with gold after the process invented by a clever artist of Madrid, Donna Felipa Guisasola, some years ago. The design is sketched and etched

looked after the department of fine arts working in conjunction with this body. The series of foreign fête days which so enlivened the month of June was inaugurated by a brave display by this stout little kingdom, some thirty-five hundred men and women in national costumes and uniforms marching in procession through the grounds to listen to appropriate speeches and singing societies. Among the exhibits in the Manufactures Building the greatest interest centres around the two devoted to the memory of those illustrious Danes, Thorvaldsen and Hans Christian Andersen,—the museum for his works, presented by one to the city of Copenhagen, being reproduced in miniature, with miniature casts of all the works of sculpture contained therein, and the living room of the other—its furnishing, its books, and the poet's hat, spectacles, cigarettes, etc.,—reproduced in facsimile. There is also a fine display of pottery and porcelain, some of the handsomest pieces from the royal Copenhagen porcelain manufactory; jewelry; a model in gold and silver of Rosenberg Castle, the summer residence of King Christian IX.; an equestrian statuette of this monarch in the same metals, etc., etc. This pavilion in the Manufactures Building is a pleasant, sort of Renaissance, enclosure furnished with three little towers.



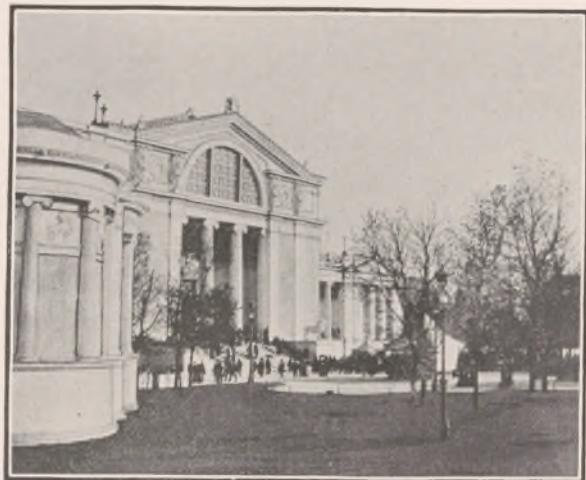
PAVILION OF THE ADMINISTRATION OF SWEDEN.

The curious hexagonal, hipped-roofed steeple of the Swedish Building, topped with its great gilded crown and the national ensign, is one of the striking features of the crowded little international village in which it stands. The architect, Mr. Gustaf Wickman, of Stockholm, is said to have taken for his models various details of the national architecture of the sixteenth and seventeenth centuries, and to have put them together so as to make the most of his limited, triangular site. The great expanse of stained but unpainted shingling that covers these many-angled roofs and walls gives the building a strange, foreign, northern air. The lower portion of the front wall, however, is a handsome, many-colored structure of modern tiling, brick and terra-cotta work. The edifice was constructed in Sweden, temporarily put together, taken apart again and shipped to Jackson Park. In the interior is a bewildering variety of demonstrations of the national industries, including two of the most valuable and famous—the unequaled iron ore and its products and the unrivaled *sakerhetstanddtickor*, safety matches. In his neat little speech at the opening of this building—in which are concentrated all the national exhibits excepting the works of art—the commissioner apologized for the lack of an appropriate national day to celebrate, Sweden never having been discovered since human history began, and having no independence day because always free. The architectural and other features of the Norwegian and Russian manifestations here will be noticed briefly with the fine arts of these two nations.

Among the Asiatic nations, the greatest interest centres upon the important Japanese display, made in so many departments. This island empire was one of the first of the foreign powers to prepare, a sum equivalent to \$630,785 was appropriated, the merchants seconded the efforts of the government, and the Ho-O-Den, the sacred palace on the northern end of the Wooded Isle, was officially dedicated as early as March 31st. The construction of this picturesque edifice by the native workmen was one of the sights of the early days of the Fair; the severe weather did not seem to congeal the neat, leisurely energies of the cabinet makers and carpenters who occupied themselves in putting it together, and their neat dark-blue winter garments—ornamented with



RUINS FROM UXMAL, YUCATAN.

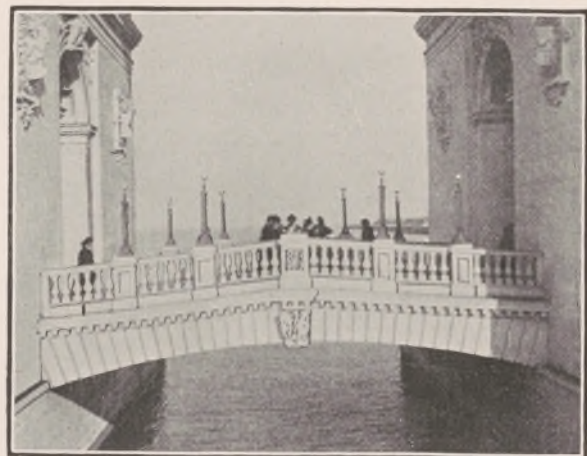


ART GALLERY, NORTH ENTRANCE.

Italy, which shares with Spain the honor of Columbus, if not of his great discovery, has no official building, in common with Russia, China, Holland and Austria, but she makes a fine display in the Manufactures Building and an important one in the Fine Arts galleries. Among the historic relics and documents are several of great value loaned by the Vatican, this being the first International Exposition to which the pontifical library and museum have contributed. One of these manuscripts is a paper dated 1448, in which reference is made to that "Northern Land" which, half a century later, proved to be the American continent. Another is a bull of Alexander VI., dated at Rome, 3d of May, 1493, granting to King Don Ferdinand and to Queen Donna Isabel, in regard to the West Indies discovered and to be discovered, the same privileges which had been granted the King of Portugal in respect to the western coast of Africa. In the department of fine arts, the most valuable and important contributions are the reproductions of antique bronzes; in the Fine Arts palace two galleries are devoted to those from the Naples Museum, most of them from Pompeii and Herculaneum. This entire collection has been purchased for the St. Louis Museum of Fine Arts. In the Manufactures Building are some fine reproductions of statues in the Vatican galleries, by Nelli of Rome,—the two gladiators, for example, "Damusseno" and "Creucante," facing each other before the principal entrance to the Italian section. Among the modern work—which too frequently displays the same frivolous tendencies that belittle the marble statuary—are some curious examples of technical workmanship, as in a statue of a chained negro slave, "Syra," executed in bronze and yellow marble, and in examples of silvered bronze by Pandiani of Milan. The wood carving, also, is frequently of a most intricate and skillful workmanship, and this same dexterity with the chisel and the graver, at present one of the most prominent characteristics in the national art, is carried into works in marble, in cameo, in silver, in furniture and house furnishing. There is an interesting display of leathern goods, of decorated pottery, of mosaic work, of Roman, Etruscan and Egyptian gold jewelry, and of reproductions of household articles found at Pompeii. Some of the latter are the originals, from the well-known Castelani collection in Rome. In the Liberal Arts section on the interior floor in the northwest gallery the musical academies of Naples, Rome and Florence are represented and there is an exhibition of books, photographs, etc.,—among the former being an example of a limited edition of Dante issued by a Milan publisher, Ulrico Hoepli, in 1878, each volume being about two inches long and an inch and a half wide. Nevertheless, the type is readable, and the edition having been long ago exhausted the price of a copy has risen from sixteen dollars to a hundred and fifty. In the Woman's Building, great enthusiasm is constantly maintained around Queen Marguerite's collection of laces, antique and modern, held to be almost priceless in value because of the alleged discovery of the lost art of manufacturing them from the ancient patterns and of rendering their texture practically indestructible.

Of the little kingdom of Portugal the principal, or the most characteristic exhibit, is that of the wines judiciously opened with appropriate ceremonies in the Viticultural section of the Horticultural Building in the latter part of June. A hundred and thirty exhibitors, selected by the Oporto Chamber of Commerce, contributed no less than three hundred varieties, ranging in age from 1812 down to 1854. This nation is also represented in the Manufactures Building and in that of the women.

Northern Europe contributes only two national buildings, those of Sweden and Norway, to the architectural features of the Fair, if we except the Russian pavilion in the Palace of the Liberal Arts, but is otherwise abundantly in evidence. The Danish display was provided under the auspices of the Copenhagen Industrial Union, the committee of artists who



BRIDGE OF THE WATER-GATE.

Univ. of
California

queer geometrical designs, such as a bull's-eye on the wearer's back as though he were intended for a target—had a sort of acrobatic air about them. All the materials, even to the nails, came from Japan; the wood-saws cut *towards* the user, instead of from him, and it was early found necessary to place additional guards about the building to prevent the too-liberal carrying away of materials by curiosity seekers. Three different epochs of the national architecture are exemplified in these buildings; the earliest of these, the Ho-o-do, dates back to A. D. 1052, and is said to represent in its shape the Hoo, the Japanese phenix, a very fabulous bird, indestructible by fire,—which is much more than can be said of its representative. The resemblance is not perceptible to any but Japanese eyes. The second, representing the art of A. D. 1397, is a reproduction in miniature of a monastery of the Zen sect, situated at Kioto, and its name, Kin-Kakuji, signifying the golden pavilion; the third dates back only to the period of our own Revolution, and all are rich, within and without, in color, carving and decoration, lacquer work, metal work, inlaying, painting and chiseling. All the artists employed were picked men from the school of the fine arts at Tokio, under the supervision of the director, K. Okakura. These



WOMEN'S BUILDING: INTERIOR.

buildings are to remain the property of the city of Chicago, the Japanese government undertaking to maintain a museum in them the contents of which shall be changed from year to year.

The national art and industries are set forth in bewildering richness and variety in most of the great departments of the Fair. In those of Fine Arts, porcelains, silk and teas, especial efforts were made. Twenty tons of raw silks were said by the imperial commissioner to be imported; the little tea-house, back of the Fisheries Building, constructed of native woods and bamboo, is directed by a dignified, silk-robed official and adorned by the graceful services of Miss Morimoto, one of the very prettiest girls in Japan. This little edifice was put up in Tokio and then taken down and brought to its present site to be put together again. The national pavilion on Columbia Avenue in the Manufactures Building is also curious and costly in construction, the material employed being native hard woods, skillfully carved by hand and adorned with metal ornaments, nail heads, a figure of the sacred phenix, etc. The Japanese village on the Midway Plaisance, though not officially endorsed by the commissioners, offers many interesting features.

LA FÊTE-DIEU

PAINTED BY ALBERT AUBLET
(FRANCE)

PHOTOGRAVURE

Copyrighted 1893 by Geo. B. Shaw





INDIAN SUMMER

PAINTED BY FRANZ SIMM
(AUSTRIA)

ETCHED BY ADOLPHE LALAUZE
Medailles, 1876-1878-1889, E. U.-H. C.



IN THE LAGOON

PAINTED BY RICH. FRIESE
(GERMANY)

ETCHED BY EVERT VAN MUYDEN
H. M. 1887 - Médaille bronze, 1889, E. U.



IN THE GRAND PLAZA OF THE EXPOSITION

PAINTED BY L. MARCHETTI FOR "ART AND ARCHITECTURE"

CHROMO-TYPOGRAVURE

TO THE
LIBRARY



THE ABSENT ONE; ALL SOUL'S DAY

PAINTED BY WALTER MACEWEN
(UNITED STATES)

PHOTOGRAVURE

UNIVERSITY OF CALIFORNIA
LIBRARY



LE BUTIN (THE BOOTY)

PAINTED BY GEORGES ROCHEGROSSE
(FRANCE)

ETCHED BY EUGÈNE-ANDRÉ CHAMPOLLION

Medaille d'Or, 1889, E. U. — 1890 — H. C. — 5^e S. d'A. F.

Unlike almost every other contributor to the Columbian Exposition, this distinguished French artist has thought it advisable to contribute his smallest works, rather than his biggest. As a painter of large, important and crowded canvases, M. Rochegrosse is very well known, although still but a young man. His "Andromache," "Nebuchadnezzar," "Salome," and especially his immense "Fall of Babylon," his latest sensation, might have been expected to have led up to something still more dramatic, imposing and huge for this great occasion. Instead, he is represented by this small but carefully rendered study of a group of captives waiting, with other trophies of plunder, the pleasure of their captors. The wall behind them is of blue enameled Persian bricks, and the ornamentation of the vases, etc., is Assyrian or Babylonian, so that this may be considered a sort of sequel to the "Mort de Babylone." The artist's second canvas in the Art Galleries shows us a pleasant Roman family party under a trellis on a terrace, and the two affianced lovers holding each other's hands in the foreground.



GREYHOUNDS

PAINTED BY IDA VON SCHULZENHEIM
(SWEDEN)

ETCHED BY XAVIER LE SIEUR

EN DEROUTE (IN FULL FLIGHT)

PRINTED BY ALBERT J. ...

UNIVERSITY OF CALIFORNIA



EN DEROUTE (IN FULL FLIGHT)

PAINTED BY ALFRED PARIS
(FRANCE)

CHROMO-TYPOGRAVURE

Among the benefits to civilization which have ensued from the French conquest of Algiers may be reckoned the innumerable admirable subjects furnished to art by that country. Among many others, this pupil of Detaille, M. Alfred Paris, has celebrated the triumph of the French arms by this graphic and picturesque version of the headlong flight of a band of Arab horsemen down a rocky defile, with empty saddles and slain warriors drooping across the horses' backs. This painting first appeared at the Salon of 1892, and at that of this year the artist's picture, "An Intruder," represented a handsome gray mare and her colt receiving the visit, in their paddock, of an unmannerly, braying donkey.

UCLA
LIBRARY



IM GRABEN (THE GRABEN, VIENNA)

PAINTED BY KARL KARGER
(AUSTRIA)

PHOTOGRAVURE

This crowded composition is the only exhibit in the Austrian galleries of one of the most celebrated of the Viennese painters, but in this one may be found evidences of thought and conscientious labor enough for two or three ordinary pictures. In this ingenious and most painstaking attempt to give an epitome of the life of Vienna's most popular thoroughfare when most thronged, the painter has introduced a wonderful variety of types,—respectable and not respectable fine ladies, Jews, beggars, errand boys, pretty Viennese girls (one of them in great danger of being kissed), and the Emperor, driving by in his closed carriage and bowing to the salutes of his loyal subjects. All these individualities are rendered microscopically and photographically, most of them being in full sunlight, and the architecture of the street is put in with equal care and accuracy. The spectator is spared a journey to Austria's capital by a half hour devoted to this epitome.



PIQUEUR SONNANT LA “SORTIE DE L’EAU”
(WHIPPER-IN SOUNDING THE “SORTIE DE L’EAU”)

PAINTED BY PAUL TAVERNIER
(FRANCE)

ETCHED BY CH. COUNTRY
Médaille d’Or, 1889, E. U.–H. C.–S^{re} S. d’A. F.

M. Courty is one of the foremost etchers of the day, and in this handsome plate he has devoted his talent to reproducing one of the best painted and pleasantest in color of the pictures in the French galleries. The somewhat technical subject resolves itself in a very agreeable composition of a red coated huntsman, on a handsome gray horse, blowing cheerfully into a great horn on the borders of a woodland lake; a dozen hounds are venturing into this lake in pursuit of a fine stag, who toils wearily out on the opposite shore, and in honor of whose just completed swim the huntsman sounds the “issue from the water.” Another rider, on a dark horse, comes up gallantly behind, and the rest are not far away. M. Tavernier, who was born in Paris and was a pupil of Cabanel and Guillaumet, frequently exhibits hunting scenes in the Salon, in which, as in this, he may be said to endeavor to unite the classic finish and style of one of his masters with the more robust and sterling painting qualities of the other.

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Em. Salmon og f. 1893.

THE BLIND MEN OF JERICHO

PAINTED BY PAUL-ALEXANDER-ALFRED LEROY
(FRANCE)

ETCHED BY EM. SALMON

M. H. 1884—Med. 3^e cl. 1885—S^e S. d'A. F.

This very large canvas, from the Salon of 1890, is one of the biggest and most important examples at the Exposition of what may be called the conventional modern manner of painting Scriptural scenes. The unconventional, modern manner, as exemplified by Uhde, Jean Béraud, and some others, requires that all the characters and accessories—excepting the figure of the Saviour when He appears—shall be strictly modern and European. In M. Leroy's presentation, it will be seen, the local color, on the contrary, is so faithfully kept that no formal or supernatural arrangement, haloes, etc., after the manner of the old masters, are permitted, but an intelligent effort is made to present the incident in the simplest and most natural manner possible. This painter, who was a pupil of Cabanel and is a regular exhibitor at the Salon, in addition to his studies in the Holy Land, paints portraits and occasional domestic scenes.

NO VIBU
APPROX. 1900



CENTRAL PAVILION, HORTICULTURAL HALL

PAINTED BY L. MAROLD FOR "ART AND ARCHITECTURE"

CHROMO-TYPOGRAVURE

The Horticultural Building, before which this pleasant party are seated on the grass, is one of the largest and most important of the buildings at Jackson Park away from the great plaza or court of honor. Its huge dome, seen rising high against the sky in this picture, is one of the most prominent objects on the Exposition grounds, being 187 feet in diameter and 113 feet high. The plan of this edifice is a central pavilion with two end pavilions, each connected with the central pavilion by front and rear curtains. The dimensions of the whole are 250 by 998 feet, with eight greenhouses, 24 by 100 feet each. The architect was Mr. W. L. B. Jenney, of Chicago. The central entrance, shown at the right of this picture, in front of the great dome, faces eastward, on the lagoon, with a circular fountain in front.

no vml
AUMPHUAC

Copyrighted 1893 by Geo. B. Rouse



EVENING

PAINTED BY AUG. HAGBORG
(SWEDEN)

PHOTOGRAVURE

THE HUNT BAIT

BY JAMES H. STEWART

(WITH ILLUSTRATIONS)

NEW YORK: THE CENTRAL BOOK CONCERN, 1901.

10 1911
1911 1911

THE HUNT BALL

PAINTED BY JULIUS L. STEWART
(UNITED STATES)

ETCHED BY EUGENE-ANDRÉ CHAMPOLLION
Medaille d'Or, 1889, E. U. — 1890 — H. C. — 5^{te} S. d'A. F.



THE EVENING BEFORE THE WEDDING

PAINTED BY ALEXIS KORSUKHIN
(RUSSIA)

ETCHED BY GEORGES CHARDON

THE CARD PLAYERS

PAINTED BY HORACE FISHER
(GREAT BRITAIN)

CHROMO-TYPOGRAVURE



LA BERCEUSE (THE CRADLE SONG)

PAINTED BY EDOUARD TOUDOUZE
(FRANCE)

PHOTOGRAVURE

TO WHOM
ADDRESSED



THE SINGING LESSON

PAINTED BY WALTER GAY
(UNITED STATES)

ETCHED BY CHARLES-ALPHONSE DEBLOIS
H. C. - †



IN THE GARDEN

PAINTED BY N. KUSNETSOV
(RUSSIA)

ETCHED BY EUGÈNE DECISY

UNIVERSITY OF CALIFORNIA



HORTICULTURAL HALL, INTERIOR OF THE GREAT DOME

PAINTED BY PAUL SINIBALDI FOR "ART AND ARCHITECTURE"

CHROMO-TYPOGRAVURE

REPRODUCED BY THE UNIVERSITY OF CALIFORNIA

REPRODUCED BY THE UNIVERSITY OF CALIFORNIA

WORKING ON THE BEACH AT SCHEERENINGEN

TO THE
LIBRARY OF THE
UNIVERSITY OF CALIFORNIA



MORNING ON THE BEACH AT SCHEVENINGEN

PAINTED BY H. W. MESDAG
(HOLLAND)

ETCHED BY F. J. M. FONFAYE DE LA PRANDIE



LAY BROTHER, SELLER OF IMAGES

PAINTED BY IVAN TVOROZHNIKOV
(RUSSIA)

ETCHED BY EUGÈNE DECISY

TO THE
LIBRARY OF THE
UNIVERSITY OF CALIFORNIA



FLEVIT SUPER ILLAM

PAINTED BY ENRIQUE SIMONET
(SPAIN)

PHOTOGRAVURE



ADMINISTRATION BUILDING AND MACMONNIES FOUNTAIN

PAINTED BY HUGH DITZLER FOR "ART AND ARCHITECTURE"

CHROMO-TYPOGRAVURE

TO VMU
ANNAPOLIS

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HENRY VI

PAINTED BY MARIE SEYMOUR LUCAS
(GREAT BRITAIN)

ETCHED BY LOUIS MONZIÈS
Medaille d'Argent, 1889, E. U. - ✠ - H. C.

TO VINDI
AMPROBILAO



CARNIVAL IN GREECE

PAINTED BY PROFESSOR NIKOLAS GYSIS
(GERMANY)

ETCHED BY FRÉDÉRIC-EMILE JEANNIN

Copyrighted 1893 by George Barris



THE GAMBLERS' QUARREL

PAINTED BY VLADIMIR E. MAKOVSKY
(RUSSIA)

PHOTOGRAVURE

100



“MY LITTLE BROTHER”

AFTER THE PAINTING BY ALFRED GUILLOU
(FRANCE)

FACSIMILE TYPOGRAVURE

High up in a corner of one of the French galleries hangs this seriously painted little canvas, which attracts the visitor's attention despite its unobtrusive size and commonplace subject by the honest prettiness of the big sister's face—a prettiness which is plausible and realistic rather than conventional and doubtful. The “little brother” himself is as commonplace as babies frequently are, but the painter—one of the best of the modern French renderers of everyday subjects—has justified both his work and its reproduction here by this study of a pleasant subject without affectations or extraneous allusions.

TO THE
LIBRARY



GOLDEN DREAMS

PAINTED BY PUBLIO DE TOMMASI
(ITALY)

ETCHED BY GASTON-LOUIS RODRIGUEZ

This is a painter's picture, to which any one of a half dozen titles might be tacked, from the somewhat worn "Dolce far Niente" upwards. The artist has simply posed his model, this dark-haired, smiling Italian beauty, in a convenient dishabille, in a picturesque attitude, with an appropriate arrangement of flowers, draperies, etc., and painted her as a very superior article of studio bric-à-brac. The title of this no-subject comes afterwards, and can be most anything you please. The justification of the work lies, of course, in the artistic rendering of an excellent bit of color and texture, and the etcher gives us his word, in this very good translation, that the painter has done justice to his theme.



THE CONSULTATION

PAINTED BY CARL PROBST
(AUSTRIA)

ETCHED BY GASTON MANCHON

The modern genre painters not unfrequently revert to the themes and—so far as they are able—to the technical methods of the old Dutch painters, and in this decorous composition Herr Carl Probst, of Salzburg in Austria, has evidently been inspired by Van Mieris. If he has not quite caught the skillful disposition of light and composition, nor the shrewd delineation of character in his sitters, of that admirable old Hollander, he has at least rendered a very presentable and plausible “restoration,” and the etcher has very well reproduced the quality of his work, the varying textures of stuffs, furniture and woodwork of the handsome sixteenth-century interior.



UNIVERSITY OF CALIFORNIA



LOS ENAMARADOS (THE ENAMORED)

PAINTED BY LUIS JIMENEZ-ARANDA
(SPAIN)

PHOTOGRAVURE

Of the three or four Spanish painters of the general name of Jimenez, and of the numerous Spanish paintings in which this very clever, sort of light opera, eighteenth century genre, is carried to a high degree of excellence, this canvas may be selected as one of the most brilliant examples. Nothing could well be better—given this particular theme—than the action of these two disputations, enamored fair ones, the impassibility of the “beau cuirassier,” the bone of contention, the serious attention of the alcade and his small court, and the picturesque, tiled Spanish apartment. The painter, who is a native of Seville and a pupil of Don Eduardo Cano, received a medal of the third class at the Paris Salon of 1887, one of the second class at Munich, and medals of honor at the Exposition Universelle of 1889 and at Berlin in 1891. He lives in Paris, and paints portraits as well as these eminently national compositions.



SOUTH ENTRANCE OF ELECTRICITY BUILDING

PAINTED BY RICHARD JACK FOR "ART AND ARCHITECTURE"

FACSIMILE-TYPOGRAVURE

For the first time in the history of International Exhibitions a great building has been set apart entirely for electrical exhibits. That at Jackson Park is one of the most important edifices around the great Quadrangle or Court of Honor, and one of the largest buildings of the Fair. In extent it covers nearly five and a half acres; its dimensions are 345 by 690 feet. The general scheme of the plan is based upon a longitudinal nave, 115 feet wide and 114 feet high, crossed in the middle by a transept of the same width and height. The exterior walls are composed of a continuous Corinthian order of pilasters, 3 feet 6 inches wide and 42 feet high, supporting a full entablature, and resting upon a stylobate 8 feet 6 inches long. The total height of the walls from the grade outside is 68 feet 6 inches. At each of the four corners of the building is a pavilion, above which rises an open tower 169 feet high. Intermediate between these corner pavilions and the central pavilions on the east and west sides there is a subordinate pavilion, bearing a low square dome upon an open lantern. An open portico extends along the whole of the south facade, the lower or Ionic order forming an open screen in front. In the centre of this facade is the main entrance, under an open portico, richly ornamented with color, and protecting in the middle of the entrance the heroic statue of Benjamin Franklin by the sculptor Carl Rohl-Smith. The architects are Van Brunt and Howe, Kansas City, Mo.

NO VINTAGE
REPRODUCTION



SUMMER AFTERNOON

PAINTED BY CARL MARR
(UNITED STATES)

ETCHED BY LÉON LAMBERT

Mr. Carl Marr, who calls himself American notwithstanding his German ancestry and his Munich residence, exhibits two of the most remarkable paintings in the whole gallery of Fine Arts—the very large “Flagellants” and this still better painted pleasant domestic group which hangs opposite it. From the huge, gloomy mediæval scene, with its crowded composition revealing in every detail the artist’s painstaking research, invention and design, to his charming, every-day theme, the transition is great and the painter’s range is evidently wide. His technical problem in the latter case, the keeping of “values” in this luminous, shaded atmosphere, with the sun spots breaking through like little meteors, was a very difficult one, and he has solved it in a manner that very few indeed could have bettered. His skill as a painter has, however, long been established, both at home and abroad, and, as a permanent record in his native land, three or four of his most important canvases are preserved in the Metropolitan Museum of New York, one of the great national collections of the United States.

AT THE SPRING

PAINTED BY EDWARD H. BROWN

1894

ETCHED BY JAMES H. BROWN

The illustration is one of the numerous of the artist's work which has been published in the "At the Spring" series. It is a very fine example of the artist's skill in the use of the etching process. The subject is a very common one, but the artist has treated it in a very original and interesting manner. The composition is very well balanced, and the use of light and shadow is very effective. The overall effect is one of great beauty and interest.

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J. Le Sueur sc.

AT THE SPRING

PAINTED BY EDMUND HARBURGER
(GERMANY)

ETCHED BY XAVIER F. LE SUEUR

This Munch painter is one of the humorists of the modern German genre school, his studies of monks, peasants, and gamekeepers being nearly always characterized by an ingenious search for the less serious aspects,—frequently with a touch of sarcasm or malice in his appeal to the spectator but very seldom with that coarseness or heaviness of touch which these themes might be supposed to invite. It is not always, however, that he is so very quiet and subtle as in this appreciative rendering of the summum bonum, the sense of being at the fountain head and true source of all comfort which pervades this philosopher of the cellar. The painting, Harburger's only exhibit at the Exposition, is a small canvas, about the size of this etching, but very carefully rendered.

TO WHOM IT MAY CONCERN

Copyrighted 1883 by George Bantre.



WATER USBORNE

THE FERRY

PAINTED BY WALTER OSBORNE
(GREAT BRITAIN)

PHOTOGRAVURE

This artist, who is a full Academician of the Royal Hibernian Academy of Arts and a resident of Dublin, is a well-known exhibitor at the London Royal Academy, the New Gallery, and the numerous minor English exhibitions. In this careful and well-painted study of the shores of a little tidal river, its smacks, its boats and part of its population, he evinces many of the qualities of the newer English school of painting in which the absence of literary and sentimental attributes is more than atoned for by close observance of nature and faithful rendering. It is apparently low tide at this small port, much of its fleet is temporarily aground, and one of the families is awaiting in the foreground the leisurely approach of the ferryman.



CARNOT AT WATTIGNIES

PAINTED BY GEORGES MOREAU DE TOURS

(FRANCE)

FACSIMILE-TYPOGRAVURE

The battle of Wattignies, fought on the 16th October, 1793, was one of the first victories of the new French Republic, and was largely due to the courage and military genius of the director of military affairs, Carnot, the illustrious ancestor of the present French President. The plain of Wattignies had been carried at the third desperate assault, when the foremost brigade of the advancing French was broken by the Austrian cavalry. Carnot rode up and rallied the brigade, set aside the general who had ordered a retreat and, dismounting, seized a musket from a fallen grenadier and led the troops to victory. He was ably seconded by the general commanding, Jourdan, and by another representative of the people, Duquesnoi; his brother, Colonel Carnot-Feulins, turned twelve pieces of artillery on the Austrian flank, and the victors embraced each other on the heights of Glarges, in sight of all the army and to the cries of "Vive la République!"

NO VAIL
SUBSTITUTED



EPISODE IN THE WAR OF INDEPENDENCE

PAINTED BY CESAR ALVAREZ-DUMONT
(SPAIN)

PHOTOGRAVURE

In this tragic scene the patriotic painter has restored, or imagined, one of those incidents which marked the desperate resistance offered by the Spanish people to the invading armies of Napoleon after the comparatively easy overthrow of the regular national forces. At a period when the French generals considered the conquest of the country practically completed they suddenly found themselves involved everywhere, and in the most unexpected quarters, in a fierce, irregular, popular guerrilla warfare. Here we see the defense of a convent by monks, peasants and citizens; a cannon has been planted to rake the long corridor of the cloister, the patriots throw themselves on the French soldiers armed only with their knives or their hatred, and a stray bullet has found its way to the heart of a poor nun who lies dead on the pavement at the feet of the pitying Christ on the cross. The painter, who is one of the most distinguished of the Madrid artists, is well known abroad and has received medals of the second and third classes at various Spanish exhibitions.

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THE ANNOUNCEMENT TO THE SHEPHERDS

PAINTED BY PROFESSOR FRITZ VON UHDE
(GERMANY)

ETCHED BY GEORGES-HENRI MANESSE

Medaille bronze, Exposition Universelle, 1889

Professor Von Uhde is one of the few foreign painters whom the Parisians recognize as strong individualities in the general low average of Continental art, and two or three of the more prominent French painters have even followed him lately in his revival of the mediæval custom of presenting Scriptural incidents in contemporary characters. In this "Annunciation," which is not one of his latest works, the anachronisms are not very striking, though it is evident on inspection that these Syrian shepherds are really Bavarian peasants. But in his second picture in the German galleries, "The First Christmas Evening," the two principal characters are poor modern work people in the snow, and Bethlehem is a sordid little modern village. The painter's meaning evidently is, that the story is just as new and just as important now as it ever was. The technical quality of these works, and of all the artist does, is so high as to give him his assured rank of one of the best of contemporary painters.

UNIVERSITY OF CALIFORNIA



THE COSSACKS' ANSWER TO THE SULTAN

PAINTED BY ILYA REPINE
(RUSSIA)

ETCHED BY XAVIER LE SUEUR

One of the realists of the contemporary Russian school of realism is here represented by one of his most formidable works, an immense canvas, crowded with figures as large as life or larger—a tremendous subject rendered with unsparing vigor. No dates or names are given by the painter for his incident, but the huge guffaws with which this message of defiance to the Sultan are penned may almost be heard. Each face is a character study, and all the distinctions of contemptuous merriment, from the sardonic to the explosive, are admirably rendered. The painter, who was born in 1844, has been official historical painter to the Academy since 1876, and this eminently characteristic work, which represents him at the World's Fair, is the property of the St. Petersburg Academy of Fine Arts. M. le Sueur's admirable etching has caught with great skill both the character and the detail of this great composition.



NORTH-WEST PAVILION OF PALACE OF MACHINERY

PAINTED BY AUG. FR. GORGUET FOR "ART AND ARCHITECTURE"

CHROMO-TYPOGRAVURE

The artist has here represented one of the two imposing façades of this building, those which face on the Grand Court of Honor and the South Canal. For the general style of this "Palace of Mechanical Arts," the architects, Messrs. Peabody and Stearns, of Boston, have chosen the best models of the Spanish Renaissance, from Seville and other cities—this being in honor of the Spanish discovery of America. In the background the artist has introduced one of those handsome four-in-hand coaches which, as the most dignified and exclusive method of reaching the Fair from the city by public conveyance, were extensively patronized during the summer. The contrast between this very modern turn-out and the stately Old-World architecture was only one of the innumerable ones to be met with at this International Exposition.

TO VINDI
ANNO 1800



AN ITALIAN IDYL

PAINTED BY CHARLES F. ULRICH
(UNITED STATES)

PHOTOGRAVURE

This New York artist, of German descent, and who has been settled in Munich for the last few years, is represented in the United States section by three paintings, of which this is the most recent, and the "Land of Promise," lent by a New York collector, the earliest. The latter picture, indeed,—representing a number of recently-landed emigrants in the waiting-room of Castle Garden—was one of the first works that attracted attention to the young painter. The second in point of time, the interior of the workshop of some Venetian glassblowers, is even more clever and also served to forward the author's fortunes. The present canvas, less sensational and something less of a subject than either of the others, is equally well painted, although the technical problem of rendering the wealth of onions that surround these not very industrious maids was sufficiently serious. It is in these sober and not unartistic renderings of modern subjects that Mr. Ulrich has chosen to excel, and by means of them he has established a satisfactory reputation both at home and abroad.



harris d. fort. n. y. f. 1843.

CHRISTMAS EVE

PAINTED BY NICOLAY KARLOVITCH PIMONENKO
(RUSSIA)

ETCHED BY HENRI LEFORT

Méd. bronze 1889 E. U., ✠ 1890, H. C., S^{re} S. d'A. F.

Christmas observances are almost as widely diffused as the commendable desire of young female hearts to be apprised of the qualities of their future mates, and in Russia young girls are as much given to these practices as in other countries. Here we see two of them deep in these nocturnal mysteries—the shadow of the bit of tallow, previously dropped in water, when thrown on the wall giving the profile of the husband that is to be. So well are these experimenters rendered that the spectator shares at once all their hopes and most of their tremors. The contrast between the youthful seriousness of the chief enchantress, absorbed in the possible solution of her own fate, and the somewhat incredulous amusement of her assistant, has been very well observed by the painter. This picture is the property of the Imperial Academy of the Fine Arts, St. Petersburg, and M. Lefort's etching is all that could be desired as a reproduction of this bit of charming, if homely, genre.

UNIVERSITY OF CALIFORNIA



UNIV. OF
CALIFORNIA

ILLUMINATING

NATIONAL MANUFACTURE OF THE GOBELINS

WOVEN BY MICHEL (1888-1892), AFTER THE PAINTING BY F. EH RMANN

FACSIMILE-TYPOGRAVURE

This is one of a pair of companion panels in tapestry exhibited by the Gobelins manufactory in the French section in the great Manufactures Building, both of them from the designs of the painter, Francois Ehrmann, and the present one executed in tapestry by M. Michel. The beautiful mediæval art of illuminating is here personified by a graceful Muse, draped in yellow and blue, who stands meditatively, with one knee on the lower seat of a high reading desk on which she has placed the folio on which she is at work. In the distance may be seen the Gothic arches and blue sky of a great open court. The border is composed of handsome arabesques and medallions, in the Renaissance manner, and the work is signed by both the painter and the tapestry weaver. In general design and color this is considered to be one of the masterpieces of the Gobelins work.

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a19071.00

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A BACCHANAL

PAINTED BY CONSTANTIN MAKOVSKY
(RUSSIA)

PHOTOGRAVURE

The Russian picture galleries in the Fine Arts building are not very extensive, but they include a number of large canvases, and one of the largest and most important is this crowded composition in which the painter has essayed to render again one of the oldest subjects in art. It may also be said to be one of the best, and one of the most difficult to do satisfactorily, the necessity of avoiding the modern touch in it, of retaining the antique flavor, being so paramount. M. Makovsky has done this in the present case sufficiently well,—his Mænades do not suggest particularly the sophisticated young women of civilization, his shaggy satyrs are very unlike anything we are accustomed to seeing, and his landscape setting is well conceived and arranged. This artist is comparatively well known in the United States by his very large canvases, "The Russian Wedding Feast," "Attiring the Bride," "The Judgment of Paris," etc., which have been exhibited in New York city and elsewhere.



PORTRAIT OF MADAME GAUTHEREAU

PAINTED BY GUSTAVE COURTOIS
(FRANCE)

ETCHED BY LUCIEN QUARANTE

Among the many important portrait studies in the Fine Arts department not one has been more discussed, nor is more remarkable, than this presentation of a well-known American Parisienne by Courtois. It might be said also that scarcely one is so beautiful in color. For, notwithstanding her strongly accentuated head, and the stately simplicity of her pose, Madame Gauthereau's beauty lies in the dazzling, slightly improbable, fairness of her skin and the rich auburn of her hair, to which the lustrous whiteness of her dress adds an admirable setting-off. All these blonde tones are rendered by the painter with that brilliancy of technique which is so much more frequently found in Paris than in other cities. As if to demonstrate the range of his accomplishments, the painter supplements this "tour de force" with that serious study of a young girl on her death bed, which was, in some respects, his most noticeable exhibit at the Paris Exposition of 1889. The "Mme. Gauthereau" was painted two years later.

TO THE
LIBRARY



MORNING ON THE BEACH AT SCHEVENINGEN

PAINTED BY H. W. MESDAG
(HOLLAND)

ETCHED BY F. J. M. FONFAYE DE LA PRANDIE

The much-painted Scheveningen shore has seldom furnished a more worthy theme to a painter than this fresh and luminous rendering of air and sky, shining beach and still more shining sea, and bustle and preparation for the departure of the fishing fleet. The very distinguished Hollander, who adds this one more to the long list of his triumphs in marine painting, has found a worthy ally in the skilled etcher who so well transfers all this brilliancy to his copper plate for the benefit of our readers.

ON THE SEA-SHORE

PAINTED BY ALBERT J. WILSON

NEW YORK: NEW YORK



ON THE SEA-SHORE

PAINTED BY ALBERT AUBLET
(FRANCE)

FACSIMILE-TYPOGRAVURE

In this picture the painter returns to one of his favorite themes—modern woman, preferably young and more or less elegant, with the open sea for a background for her graces. Sometimes she poses along the beach in her bathing dress; sometimes, as in the present case, she is correctly draped, gloved and parasoled, and has even brought along the baby and the nurse. In contrast with this worldly prettiness and style the illimitable ocean beyond makes a fine, suggestive contrast. Of M. Aublet's two other paintings at the Exposition, the largest represents these same ladies, or their sisters, gathering flowers for the fête of Corpus Christi, in a pleasant, summery enclosure; and the other, a study of some old and salty men at Tréport. The artist, who is a native Parisian, received an Honorable Mention at the Salon of 1879, a third-class medal at that of 1880, a medal of gold at the Exposition Universelle of 1889, and the red ribbon of the Legion of Honor in the following year.



[Art and Architecture]

[Supplement]

VIEW IN GALLERY, LIBERAL ARTS

NO. 1000
AMERICAN

2022

2022
49



THE GRAND DUCHESS SOPHIA VITOVTOVNA

THE GRAND DUCHESS SOPHIA VITOVTOVNA AT THE MARRIAGE OF THE GRAND DUKE WASSILI II.
("THE DARK"), IN 1433, TEARING OFF THE DUKE WASSILI KOSSVY THE GIRDLE
WHICH BELONGED FORMERLY TO DMITRI DONSKVY

PAINTED BY PAUL TCHISTIAKOFF
(RUSSIA)

PHOTOGRAVURE

The incident here depicted was one of those occurring during the feuds among the princes of the house of Rurik in the sixteenth century, in Russia. The grand dukes of Moscow, who had been the first to shake off the tyranny of the Tartars, tried to unite all the small dominions of their kinsmen under their authority. The least quarrel under these circumstances led to bloody strife. At this wedding, the mother of the bridegroom, the proud daughter of Witold, Prince of Lithuania, violently tore from one of the guests, the bridegroom's cousin, Prince Vassily of Svenigorod, a precious girdle set with gems that had once been the property of her father-in-law, Dmitry Donskoy. The offended prince left the court in great wrath, vowing vengeance on the whole family of the grand duchess, and some years afterward his brother succeeded in taking prisoner the bridegroom and put out his eyes for this affront.

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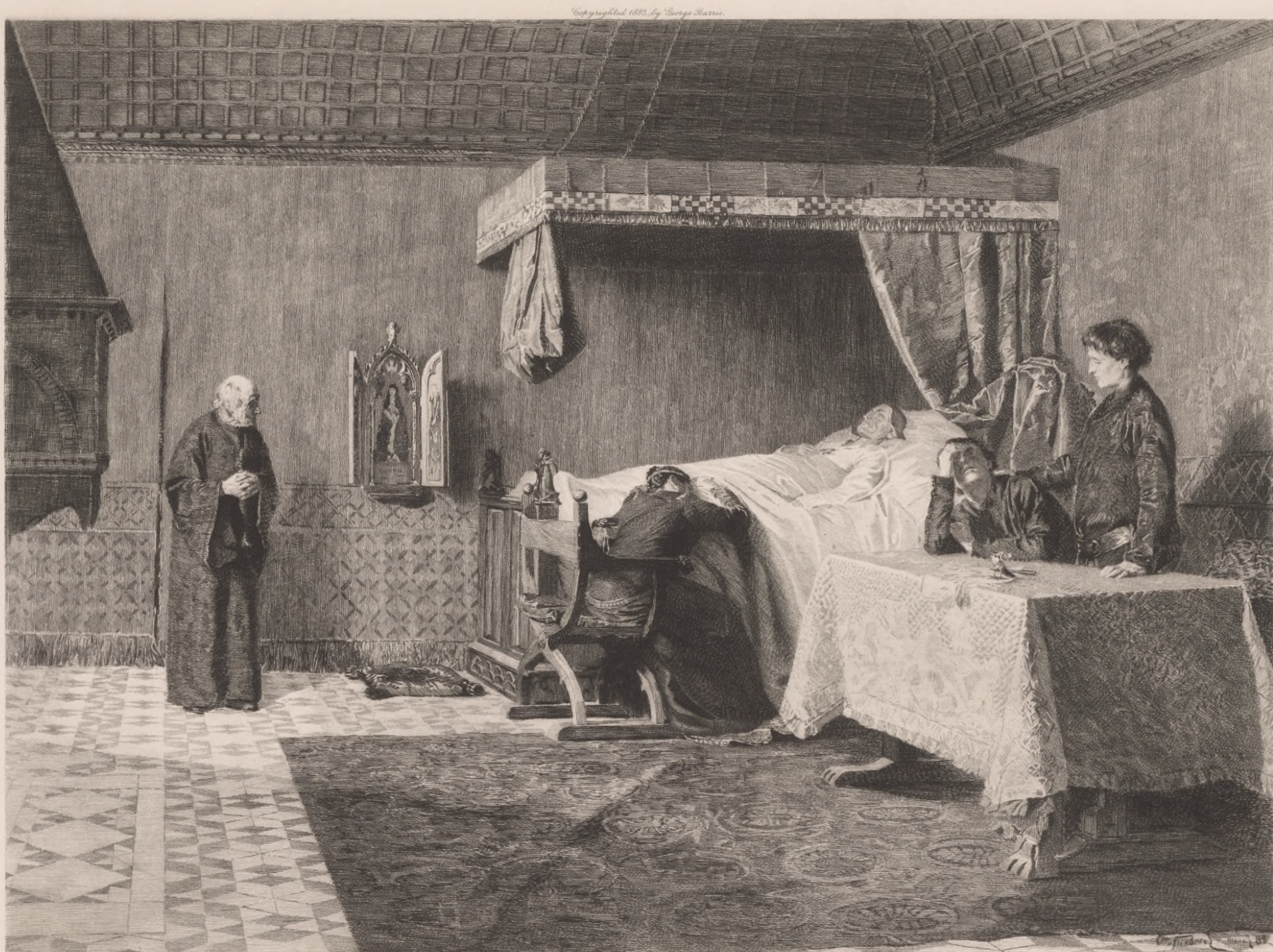
JETSAM

PAINTED BY ÉDOUARD ROSSET-GRANGER
(FRANCE)

ETCHED BY PAUL-VICTOR AVRIL

This painter's study of texture and color under somewhat unusual circumstances has been excellently reproduced by the etcher, working strictly in the same vein. Story, of course, there is none, like the knife-grinder's, but the values and tones and qualities of wet, fair, dead flesh, with all these reflections and full lights from sea and air, constitute an important technical problem, which has much interested these two artists, and will interest the spectator strictly according to his amount of technical knowledge. To this may be added, in a lesser degree, the somewhat pathetic charm of this rendering of early death and suggestion of greater tragedy somewhere beyond those curling sea-green breakers.

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THE DEATH OF DANTE

PAINTED BY OTTO FRIEDRICH
(GERMANY)

ETCHED BY ALPHONSE CORET

In this sober and well-studied composition, the painter undertakes to restore the scene at the close of the wandering and troubled life of the great Florentine, though so little is known of the details of his death that the exact date—whether in July or September, 1321—is uncertain. It probably occurred in an apartment of the palace of his last protector, Guido Novello da Polenta, at Ravenna, and is said to have been hastened by the poet's grief and disappointment at the failure of his mission from that prince to the Venetians. Some such restrained manifestations of emotion on the part of his few attendants, and some such decent luxury in his chamber of death, may well have marked his end. The painting is exhibited in the German section, though the artist gives his residence as Paris, and was born at Győr, in Hungary.



Art and Architecture
xli

HO-O-DEN, THE WOODED ISLE

Printed by George Barrie

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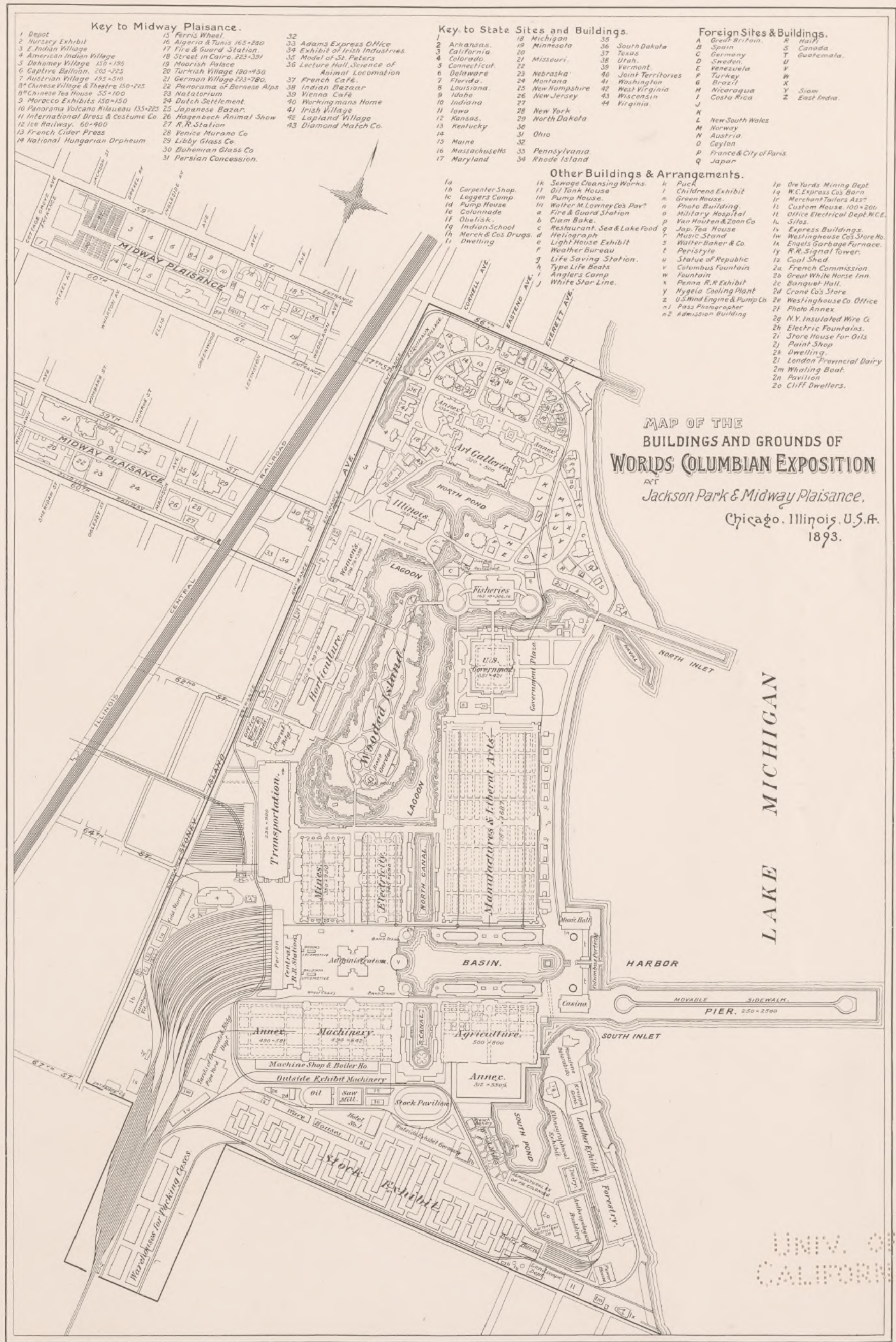


PAINTING ON IVORY
(*LA DORMEUSE*—THE SLEEPER)

BY HORTENSE RICHARD
(FRANCE)

CHROMO-TYPOGRAVURE

One of the most interesting and curious things in the French section was the painting on ivory, "La Dormeuse," by Madame Hortense Richard, which made a sensation at the Salon of 1892. It is notable, not only by reason of its beauty, but also on account of the fact that the ivory is the largest painted piece in existence. It, together with its richly ornamented frame, is reproduced full size of the original.



DRAWN ESPECIALLY FOR "ART AND ARCHITECTURE" BY ALEXANDER SANDIER

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A RESTORATION

BY JOSEPH-EDOUARD DANTAN

(FRANCE)

PHOTOGRAVURE

The peculiar, blanched aspect of things that pervades a sculptor's studio accentuated by the warm flesh tones of a living model gives this painter his favorite themes. His father and his uncle were both distinguished sculptors, and he has profited by the opportunities offered him. The present picture, "Une Restoration," first appeared in the Salon of 1891, and sufficiently explains itself,—the sculptor absorbed in his task of repairing with chisel and plaster his damaged statue and the model, at the end of her pose, descending from her stand, loosening her draperies around her. The painter was born in Paris, received a third-class medal in 1874, one of the second-class in 1880, a gold medal and the ribbon of the Legion of Honor at the Universal Exposition of 1889. In the Luxembourg he is represented by one of his earlier works, from the Salon of 1880, showing his father in his atelier working on his large relief of the drunkenness of Silenus. The detail in all these canvases is rendered with great care and with surprising truthfulness.

THE FALL OF THE LEAVES

PAINTED BY W. D. LEMAITRE

(1882)

ETCHED BY J. K. MAXWELL BOURGEOIS

This little, sentimental subject was awarded its place with the most successful of the
schools of today, is appropriately rendered by one of the most celebrated of the French artists of Paris, and
in appropriately rich color—the beauty of the leaf's form being handsomely contrasted against the lustrous
yellow and red of a wood that is almost black in its autumn splendor. This Lemaitre is one of the
very few truly masterful of the new school of the School of the Century in France.

TO WHOM
IT MAY COME



THE FALL OF THE LEAVES

PAINTED BY MADELEINE LEMAIRE
(FRANCE)

ETCHED BY LÉON-MAXIMILIEN BOURGEOIS

This pretty, sentimental subject, now somewhat at variance with the current realistic themes of the schools of to-day, is appropriately rendered by one of the most celebrated of the female artists of Paris, and in appropriately rich color—the blacks of the lady's figure being handsomely relieved against the lustrous yellows and reds of a wood that is almost American in its autumn splendor. Mme. Lemaire is one of the very few lady members of the new society of the Salon of the Champ de Mars.

10 v. 10
10 v. 10



DUTCH WOMAN AND CHILD

PAINTED BY ALBERT NEUHUYS
(HOLLAND)

ETCHED BY LOUIS MONZIÈS
Médaille d'Argent, 1889, E. U. - ✕ - H. C.

In the excellent exhibit of the art of Holland one of the largest and most important canvases is this sober and discreet study of a Dutch peasant mother feeding her child. The figures are of the size of life, and the picture is one of the six which represent this distinguished painter of the Hague—ranging in theme from dusky and low-toned interiors like this to brilliant presentations of color and sunshine. He received a silver medal at the Paris Exposition of 1889, and is hors concours at the Salon. The skillful aqua-fortist who has reproduced this painting has made use of nearly all the processes known to his art—pure point, roulette, aquatint, retoussage—in his endeavor to get the qualities of his original, and his plate is presented as one of the most striking and successful examples of the adaptation of technical means to ends in this work.

NO. 1140
1900-1901



SOUVENIRS (RECOLLECTIONS)

ETCHING, IN FOUR PLATES, BY EUGÈNE GAUJEAN

Medaille d'Or, 1889, E. U.-H. C.-S^{re} S. d'A. F.
(FRANCE)

AFTER THE PAINTING BY CH. CHAPLIN

The handsome dreamer before the fire is a little older and a little wiser than the girl in blue. To suggest the most knowing and most skillful mastery of the art of painting by which her blonde tones have been rendered has cost the etcher, the printer and the artist many printings, infinite labor and pains. This proof of the new and wonderful process of color-etching, is a triumph of technical skill accomplished, after a year's labor, by one of the most distinguished of French etchers, who discovered the process of printing from copper plates, of different design and with different colors, impressions one over another in such a way that the result rivals painting.

TO VNU
AIRPORT



LEIF ERICKSSON DISCOVERS AMERICA

PAINTED BY CHRISTIAN KROHG
(NORWAY)

PHOTOGRAVURE

The painter of this stirring historical marine made his first reputation as a hard and uncompromising realist, as a depicor of phases of human degradation which the arts usually wisely ignore. From this unpleasant genre he has made a wide departure in this big, windy and briny canvas, full of the freshness and vigor of the sea and of those stout old times when the Northmen, pushing westward over unknown waters, stumbled upon America five hundred years before Columbus. In color, this picture strikes a note as spirited as its subject, the brilliant yellow doublet of the hardy Leif contrasting finely with the green and tumbling seas that mount along his horizon and the crests of which whip over his bulwarks and splash across his deck. It was in many respects the finest, as it was the largest, canvas in the Norwegian galleries.

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A NARROW ESCAPE

PAINTED BY H. SCHNARS-ALQUIST
(GERMANY)

ETCHED BY F. J. M. FONFAYE DE LA PRANDIE



THE LAST VOYAGE; A SOUVENIR OF THE GANGES

PAINTED BY EDWIN LORD WEEKS
(UNITED STATES)

ETCHED BY GASTON MANCHON

The "Souvenir of the Ganges" is one of the most important results of the study, and in popular appreciation is probably the most valuable. To the clever rendering of a view of the city of Benares from the river is added, for a foreground incident, a boat with three or four figures and, for human interest, a pathetic touch heightened with the necessary local color. The occupants of the boat are an aged fakir or pilgrim, extended at full length, nearly nude in the blazing sunlight, and dying at the very last stage of his weary journey to the holy city which he may not reach alive, his companion bending anxiously over him with a large palm-leaf fan, and the rower who rows against the Great Reaper. The spectator's interest, thus adroitly appealed to, comes to supplement his dispassionate appreciation of the artistic merits of the scene, the heavy boat with its bronze-skinned occupants, the smooth, oily water, and the strange and mysterious city filled up in pyramids and terraces on the distant bank, hazy in the heat and spotted with great umbrellas like fungi. Such a "Souvenir" recommends itself to the most unimagi-native and the most untrained, as well as to the connoisseur.

PROMETHEUS

PAINTED BY ADOLF HIRSCH

(1875)

ETCHED BY JERRE TEVERONIER

In this large canvas the American painter has commemorated one more of the most significant instances of the struggle of the human mind against the forces of nature—the punishment of Prometheus for having stolen the celestial fire from heaven for the benefit of man. The immortal Titan was punished to drag the colossal, his arms long before the allotted thirty thousand years of torment had expired. At the foot of the rock on which the prisoner Titan lay chained and groaning, the Oceanids came to lament his hard fate for his mother, Rhea, had born one of their number, according to legend. The artist, one of the most distinguished of the French painters, received a silver medal at the Paris Exposition of 1875 and is here recounts of the Salon.

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PROMETHEUS

PAINTED BY ADOLF HIRSCHL
(AUSTRIA)

ETCHED BY PIERRE TEYSSONNIERES

In this large canvas the Austrian painter has commemorated once more the most memorable instance of the injustice of Jupiter preserved in the ancient mythologies—the punishment of Prometheus for having stolen the celestial fire from heaven for the benefit of man. Fortunately, Hercules was permitted to slay the vulture with his arrow long before the allotted thirty thousand years of torment had expired. At the foot of the rock on which the benevolent Titan lay chained and groaning, the Oceanides came to lament his hard fate, for his mother, Klymene, had been one of their number, according to Hesiod. The artist, one of the most distinguished of the Viennese painters, received a silver medal at the Paris Exposition of 1889, and is hors concours at the Salon.

TO VMD
ANNOUNCED



SONS OF THE BRAVE

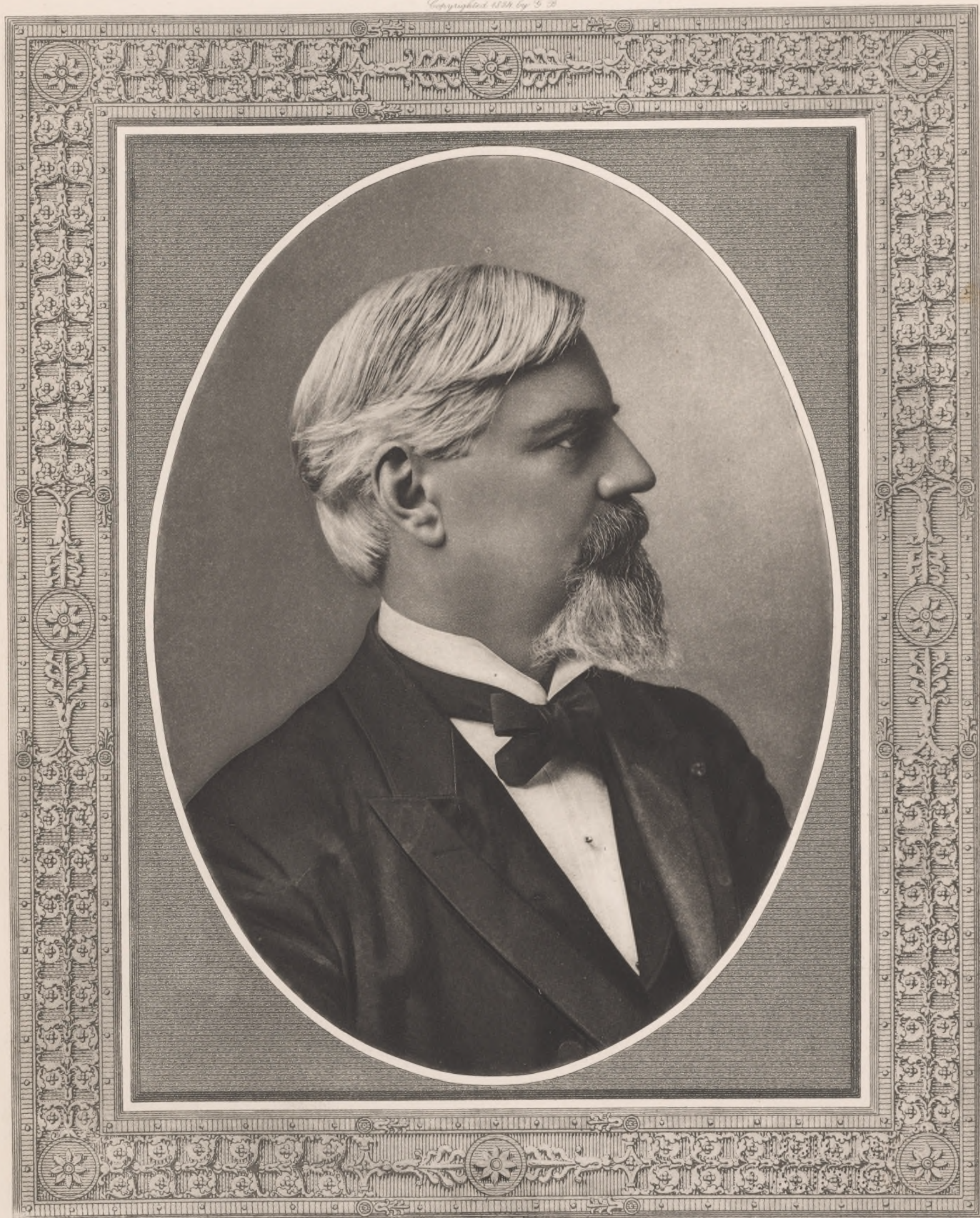
PAINTED BY P. R. MORRIS, A. R. A.
(GREAT BRITAIN)

ETCHED BY CHARLES O. MURRAY

This well-arranged canvas—probably the artist's best picture—renders with a good deal of spirit the parade of the boys of the Duke of York's School for Soldiers' Orphans, and the tearful and fluttering mothers in widows' weeds that look on so admiringly. The small drum-major at the head of the band waves his baton as proudly as any of his elders, and in the immediate foreground one of the youthful red-coats hurries out of the way of the procession an incongruous barefooted little street girl. The suggestive and dramatic scene, and the strong contrast of colors, have furnished the painter with an excellent theme, which he has well presented. The picture is from the collection of James Dole, Esq.

TO THE
LIBRARY

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From a photograph by M. F. F. F. F.

PORTRAIT OF DIRECTOR-GENERAL GEORGE R. DAVIS

FROM PHOTO-CLICHE BY M. STEFFINS

PHOTOGRAVURE

The World's Columbian Exposition was officially created by act of Congress, April 25, 1890, and the President's proclamation, inviting the world to come to it, was dated the day before Christmas of that year. In September, Mr. George R. Davis, of Illinois, was elected Director-General, and maintained this arduous position until the close of the Fair, to the success of which he had so very materially contributed. At the very outset of his labors he established the general administration of the Exposition on broad and national grounds, by dividing it into fifteen departments, and placing at the head of each men whose reputations and abilities were such as to insure success. It was to this spirit animating the whole administration of this great enterprise that was due the admirable absence of sectarian jealousies and rivalries throughout its duration.

GENERAL VIEW FROM THE NORTH



xlvi Great Britain Spain Germany Casino Liberal Arts Government Administration Electricity Mines Transportation Art Gallery Illinois Pennsylvania California
Iowa France New Hampshire Vermont Massachusetts New Jersey Fisheries Rhode Island Brazil Virginia New York Delaware Maryland Michigan Idaho Territorial

TO WHOM
IT MAY COME



ORPHAN GIRLS OF AMSTERDAM

PAINTED BY THERESE SCHWARTZE
(HOLLAND)

FACSIMILE-TYPOGRAVURE

In the Holland room of our vast picture gallery was seen a painting of a group of girls singing, around a piano. Happy and beautiful faces are they, although they are faces of orphans. The music they are singing is marked Psalm 146, verse 9: "The Lord takes care of the stranger: He preserves the fatherless." That one painting is a sermon expressed in a language more beautiful than words; and yet that picture is small and narrow, compared with the one which the 104th Psalm would demand were its ideas assembled upon canvas. Its thoughts would fill a gallery with scenes sweet or sublime. Nature and human life, the sea, the forest, the sky, the birds, the rocks, the ships, the trembling earth, the smoking hills, the setting sun, the rising moon, would each ask for place in the high eloquence of art. Whoever strolls through the Art building in that new and blessed kind of labyrinth, where the problem is not that of Dædalus, how to get out, but rather is how to stay in the halls always, will be amazed at the growing breadth of the many schools.



TEYSSONNIERES SCULP.

Copyrighted 1894 by G. B.

SATYR AT BAY

PAINTED BY LOUIS PRIOU
(FRANCE)

ETCHED BY P.-S.-F. TEYSSONNIÈRES

The goat-footed satyrs have furnished this painter with subjects ere this, and in this latest composition he has invented a new situation which can only be accepted as probable by crediting these shaggy monsters with much more amiability than classic love would seem to warrant. Nothing could well be more good-natured than the patience with which this one submits to be ridden, tugged at and splashed, when by one vigorous effort he could overwhelm all his tormentors at once in the stream. But if he had done so, we should have lost an interesting glimpse of the wood-life of fable. M. Priou, who only sends this one painting, is a native of Toulouse, and was medaled in 1869 and again in 1874 with a first-class distinction.

TO WNU
ANNOUNCED



THE HALT

ETCHING BY A. LALAUZE
(FRANCE)

AFTER THE PAINTING BY J.-L.-E. MEISSONNIER

Meissonier's work is represented in the French galleries only by some of his essays in sculpture—mostly reproductions in bronze of his sketches in cire perdue—and by a few etchings after his paintings. Of the latter, one of the handsomest and most important is given here,—Lalauze's admirable reproduction of "The Halt," painted in 1876. This distinguished aqua-fortist—one of the most skillful and original in the modern French school, as Hamerton justly calls him,—not only excels in the fidelity and intelligence with which he translates with his needle the work of the painter in oil but also as an original artist. One of the best known and most worthy of his works is a little series of ten plates entitled Le Petit Monde, devoted to the occupations and amusements of his own very small children in a neat Parisian interior. He received a medal of the third class in 1876, one of the second class two years later, and the bronze medal of the Exposition Universelle in 1889.

AN ACCIDENT IN THE BULL RING

PAINTED BY F. JIMENEZ ARANDA

HONORABLE

TO VNU
UNIVERSITY



AN ACCIDENT IN THE BULL RING

PAINTED BY J JIMINEZ ARANDA
(SPAIN)

PHOTOGRAVURE

Possibly the painter's motive in adding this one more to the already innumerable representations of scenes of the national amusement was to protest against the charge of cruelty leveled by most traveling strangers at the pretty heads of his countrywomen. Certainly he has here taken some pains to demonstrate that at those critical moments when all the male spectators become wildly interested—even to the point of climbing on chairs and railings to see better—the donnas and duennas cover their faces and turn away their heads. For the rest, he has discreetly put his catastrophe itself outside the field of his canvas, suggesting it only by the excitement among the spectators and by the distant wounded horse galloping painfully across the arena. The painter, a native of Seville, is one of the most acceptable of his compatriots at the Paris Salons, where he is Hors Concours, having received a medal of the third class in 1882, and two of the gold medals of the Exposition Universelle in 1889.

TO VMD
ANNOUNCED



A DAUGHTER OF THE RAJAHS

PAINTED BY PAUL SINIBALDI
(FRANCE)

FACSIMILE-TYPOGRAVURE

M. Sinibaldi's interesting color and costume study need not be taken too seriously as an ethnological contribution,—his title being merely one of those à-peu près with which the painters content their unscientific minds. This does not in the least interfere with the picture's value as a work of art, and in this handsome reproduction the reader may enjoy at his leisure the skillful study of flower and drapery and metal work and comely youth posing straight and stiff like a peacock displayed to be admired. The painter is a young man, having received his first Honorable Mention at the Salon of 1886, the bourse de voyage, for study abroad, two years later, and the bronze medal at the Universal Exposition of 1889.

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